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BRUSSELS OPERA TO HAVE MOZART FESTIVAL

First French Performance of All Five Operas—Season to Bring International Novelties—Foundation of New Philharmonic Society

BRUSSELS.—The Theatre de la Monnaie has been in full swing since the first of August. Up to the time of writing there have been no new works, however, for, according to custom, the first two months of the season are devoted to bringing out the new members of the cast in regular repertory operas.

Now, however, the time has come for novelties, and the season's forecast proves the institution to be faithful, as ever, to its educational mission, for there are to be works from France, Austria, Germany, Italy, Poland, Russia and its native Belgium.

The first novelty is the revival of Herold's comic opera, *Pres aux clercs*, last heard here twenty years ago. A similar interval has also been allowed to lapse since the last productions of Verdi's *Il Trovatore* and Reyer's *Salambo* both of which are being brought out again this year. The other revivals include *Parsifal* and *Salome*.

A NEW HONEGGER

December will bring the first public performance of Honegger's *Antigone*, libretto by Jean Cocteau, the first Brussels performance of Strauss' *Rosenkavalier* and the first performance in French of Schillings' *Mona Lisa*. These will be followed by the premiere of a Belgian work, *L'Anneau Nuptial*, by A. Marsick, the story of which is based on a novel by Hugo Flerès, and the world premiere of *Beatrix*, by the Polish composer, Ignaz Lilién.

Stravinsky's ballet, *The Firebird*, is to have its first Belgian performance in May, and in the same month Rimsky-Korsakoff's *Scheherazade* will be brought out as a ballet, also the first performance of *Le Dieu Mendant*, a ballet arranged to symphonic music by the Belgian, Erasme Haway.

MOZART AND SCHUBERT

A Mozart Festival is planned for the month of April, when, for the first time on a French stage, all five of the master's operas will be produced in a series. Entföhrung, which is to be given together with the ballet, *Les Petits Riens*, *The Marriage of Figaro*, *Don Giovanni*, *Così fan tutte* and *The Magic Flute*. These works, which hitherto have never been given without the importation of at least a part of the scenery and several artists from either Austria or Germany, will be produced this time by members of the Monnaie, with no outside help whatsoever.

On the occasion of the Schubert centenary the Theater will bring out a set of the composer's dances, and, as the season's last addition to the repertoire, a divertissement, *Nymphe des Bois*, on music by Auguste Dupont, Paul Gilson, Auguste de Boeck and Joseph Jongen. Other works which will be heard throughout the year include *Die Walküre*, *Lohengrin*, *Tannhäuser*, *Pelleas et Melisande* and Ambroise Thomas' *Hamlet*.

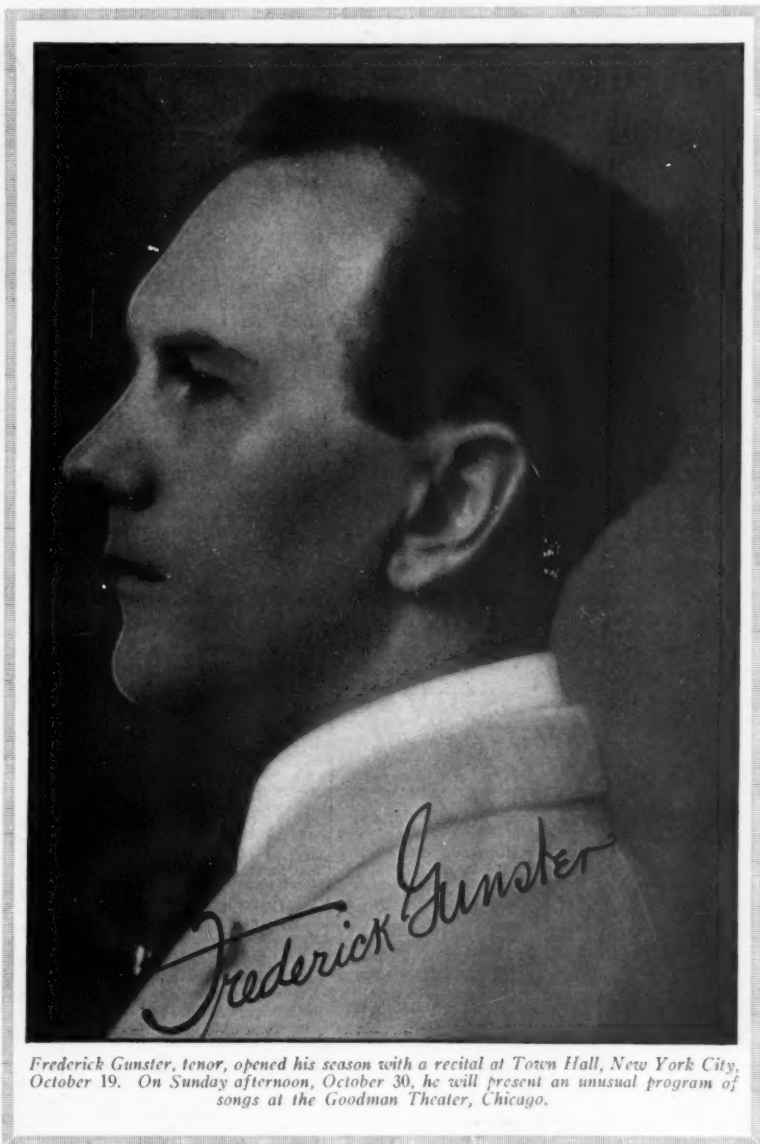
CHEAPER CONCERTS

The close of the concert season next summer will be given added interest by the founding of a new musical society, *Société Philharmonique de Bruxelles*, and will have its headquarters at the Palace of the Fine Arts, in Brussels. Its object is the organization of every type of concert, symphonic music, music for small orchestra, for chamber orchestra, for organ, for solo voice or chorus, recitals and musical conferences.

In view of the steady increase in the price of admission to concerts of all kinds in the last years, the founders of the society have been animated by a desire to give good programs at prices that will suit every purse. The Popular Concerts, the oldest and most famous musical organization in Brussels, has also moved its scene of action to the new Palace of Fine Arts. The programs for nine concerts have already been announced. They will be conducted by Ernest

Ansermet, Bruno Walter, Alfredo Casella, Frans Ruhlmann, Lodewyk De Vocht and Desiré Defauw, and the proposed soloists include Jelly d'Aranyi, the Hungarian violinist, who is shortly to appear in America, Alfredo Casella as pianist, Mme. Croiza, soprano, and Mlle. Bunlet, a new star in the singers' firmament.

Among the most important works to be performed are Hindemith's *Concerto Grosso*, Casella's *Partita* and *La Gira*, Stravinsky's *Oedipus Rex*, Renard and Les Noces,



Frederick Gunster, tenor, opened his season with a recital at Town Hall, New York City, October 19. On Sunday afternoon, October 30, he will present an unusual program of songs at the Goodman Theater, Chicago.

as well as Milhaud's *Les Choéphores* and the finale of his *Euménides*. A. G.

Galli-Curci to Give Only One New York Recital

Mme. Galli-Curci will give her only New York concert of this winter at Carnegie Hall on Sunday evening, October 23. The famous singer, who is now touring in Eastern

Canada, opened her season at Montreal, October 9. Following the tour of Canada she will tour through the New England States, returning to New York for the Carnegie Hall recital, and immediately resume her tour which extends as far West as Kansas City and North as far as Duluth, before returning to New York for her annual engagements at the Metropolitan Opera House early in January.

McCORMACK BACK FROM IRELAND

Boston and New York Acclaim Distinguished Tenor

After a five months' vacation on his Irish estate, Moore Abbey, County Kildare, Ireland, John McCormack has returned to this country in wonderful form, vocally and physically. He lost no time in demonstrating to his legions of admirers in New England and New York that his voice is as fine and fresh as it ever was, and that his perfect art and diction have lost not one whit in this time.

His first appearance of the season was in Brockton, Mass., on October 6, when he sang to a capacity house at the Strand Theater, under the auspices of the Ten Times One Club. Three days later he had the usual overflow at Symphony Hall, Boston; notwithstanding the fact that it was pouring torrents of rain, the fire department found it necessary to give orders to stop the sale of standing room.

The following comment appeared in the Boston American the next day: "McCormack had not sung five minutes before one realized that he was in better voice than last year. The rest of five months was obviously beneficial. He did not have to strain for his high tones, and they had a richness that was missing in his last concerts here. His manner of delivery, indeed his whole bearing, was greatly freshened. As to his artistry, there is little danger of his losing that. In a program that traversed the regular routine of his concerts McCormack sang with that closeness to perfection which makes him a joy to music-lovers of all classes."

"When John McCormack sings," said the Boston Transcript, "there is such a glow of affection emanating from his host of friends that it is difficult to give a dispassionate description of the event, unless one is entirely insensitive to the evident happiness of those about him. Sunday afternoon Mr. McCormack gave his first Boston concert of the season in Symphony Hall. As usual, his audience filled the main auditorium and all available space upon the stage. In addition, the length of the lines on both sides of the hall suggested that it was one of his largest Boston audiences. His reception was a mixture of attentive tranquillity and gradually awakened fervor. At the beginning of the program his listeners were content to receive him quietly and expectantly, but before the close of the afternoon (near six o'clock) flashes of enthusiasm were many and fervid. Not often has Mr. McCormack presented so fine a program; seldom, if ever, has his voice been better and his artistry so keen."

Warren Storey Smith, writing in the Boston Post of October 10, offered the following comment: "For a longer period than is his wont, Mr. McCormack has rested himself and his voice, and as a result of this extended vacationing he seemed yesterday in better vocal trim than has been the case with him for some time. With such husbanding of his resources he should be able to maintain his present commanding position on the concert stage for many years to come; and it is quite safe to say that when he finally decides to retire he will leave a place that will not soon be filled. Such a combination of the well-nigh impeccable artist, and the popular singer is not too likely to be found again in our generation."

The tenor spent the week between October 9 and 16 making new records for the Victor Company, and his Sun-

(Continued on page 6)

RETURNING MUSICAL WANDERERS

(Ship News by the Special Musical Courier Quarantine Reporter)

NEW YORK, October 17.—Fritz Busch, chief conductor of the Dresden Opera, arrived on the Mauretania to be guest conductor of the New York Symphony Orchestra for three months. "New York is one of the leading centers of the musical world," he declared, and to show he meant it he added that he'd like better than most anything to take back with him an American opera company to appear in his own Dresden Opera House. Due to the excellence of American talent appearing abroad during the last year or two there is an increasing demand for American artists in all parts of Germany and Holland, he said.

Lee Pattison, arriving on the President Roosevelt with his wife and two small daughters after concerts in Berlin, Amsterdam, Paris and London, brought the same story regarding the appreciation being given American artists in all parts of Europe, and gave the same reason.

Maria Jeriza rushed in on the Majestic, accompanied by her husband, Baron Leopold Popper, to begin rehearsals for the opening night at the Metropolitan. She also still wears her blond hair long. "I need it that way in my work," she explained. Eide Norena arrived on the Majestic for her second season with the Chicago Opera. Florence Easton came for her Metropolitan season. Jack Smith, the whispering baritone, returned from making phonograph records in Berlin, and plans to go to Hollywood to appear in pictures. Monahan Post American Legion Band, of Sioux City, winner of the \$1,000 Legion music prize, played daily concerts aboard ship all the way home.

The Paris this week brought in Dorothy Francis, returning after a vacation to open with the American Opera Company. Madeline Keltie was another passenger; also Mrs. (Continued on page 23)

Virginia Composers' First Annual Prize Competition Announced

The Virginia Federation of Music Clubs, Mrs. P. Buchanan, president, announces the First Prize Competition for Virginia composers, a prize of \$100 to be awarded for the best art song written by a Virginia composer. A second prize of \$50 will be awarded for the best art song written by a student composer under the age of twenty-one years. All manuscripts for this competition are to be sent to the chairman, Mrs. Lacy K. Wood, 1811 Hampton Blvd., Norfolk, Va., with a private mark for identification. These must be submitted before March 1, 1928. Not more than two manuscripts may be submitted from the same composer. The Federation reserves the right to reject any composition that is not a worthy addition to American musical literature. The result of the contest will be announced prior to the ninth annual convention of the Virginia Federation of Music Clubs, 1928, and the prize winning song will be sung at the convention.

Style and Study

By Herbert Witherspoon

The other day in a conversation with several teachers and students in my studio, I was asked why we seem not to have more singers possessed of a real style in singing, and the discussion which ensued inspired this short article.

I think the question applies not only to singers, but also to pianists and other instrumentalists. To acquire style it goes without saying that a singer, or other performer, must have not only a thorough musical education but also a wide acquaintance with musical literature.

I think style comes from two sources: first of all, a real knowledge of what music is, how it grew, how it is founded upon natural laws of rhythm, consonance, dissonance, interval, melody, resonance, and color; second, from a definite, concrete acquaintance with each and every school of composition as exemplified in the works of the best and greatest composers. The first must be obtained by sincere and earnest study with the best of teachers, but the second, in my opinion, must be obtained by personal research and by the playing and singing of a vast amount of musical literature.

It brings up the question as to where the student may obtain his best education and technical training. The conservatory or musical college affords the student an opportunity to acquire a broad musical education, which must be the foundation of style. Therefore, the growth and scope of the various musical institutions in the United States is of the utmost value, and of the greatest importance.

Perhaps one of the most important changes in musical education in recent years has come about through the engagement of so many great teachers in schools and colleges of music; but even with this there is existent a queer sort of prejudice among musical students which influences them to confine their studies entirely to work with some one teacher, and after that when they think they have obtained all the benefits to be derived from this one teacher, they go to another master of some special subject, hoping to attain greatness through him. In America this has led to a curious habit among students of "shopping" around from teacher to teacher and from pillar to post, from one part of the country to another, too often resulting in a confusion of technical ideas and habits, and a dearth of any real knowledge of style.

The result is that true interpretation has too often given place to what is called "putting it over," with the result that tricks, personality, and mere show have often superseded sincere interpretation obedient to the will of the composer and guided by good taste and real style. I sometimes wonder if this is the result of an exaggerated value placed upon some extraordinary kind of technic. Why do the singers and the others "shop" around, as I said above, except to find some new method which will give them a short cut to glory? We cannot divorce technic and expression without losing the very fundamentals of real style, and also real emotional expression.

In Europe most of the great artists were prepared in conservatories. They attained a broad general musical education in such institutions, and, generally speaking, they were perfected in their technic by the same teacher up to the time of their debut on the stage. In this way, they gained a definite knowledge of what they were trying to do, and they lost little time in their preparation.

Today we have many schools containing some of the most famous teachers in the world, with the result that the pupil may have contact with many different great minds and talents, and therefore with many points of view, at the same time pursuing his own special technical study with some one teacher. This is one of the most hopeful signs we have.

The acquiring of style through the knowledge of a comprehensive amount of musical literature is something which depends chiefly upon the industry, perseverance, and patience of the student, and above all, upon his love for and interest in his work. No writer of real literary ability would think himself equipped for his task without a wide knowledge of the literature of his own and other countries, because through that knowledge he learns not only how to write but he gains a broad culture and a knowledge of life and people, and therefore his own ideals and ideas are aroused, broadened and perfected. Yet we find few musicians who are willing to spend the time in gaining the same kind of knowledge through unceasing research in the musical literature of all countries. The student must do this himself; no teacher could possibly afford to give him the time necessary to take him on such a long and extensive journey.

So, I would advise singers, and other musicians, to spend many hours each week in playing over every type of musical literature upon which they can lay their hands, until they become saturated with the best of each and every composer, until they know the peculiarities of the music of each nation.

Appreciation must be obtained, of course, through study and analysis, but the best part of appreciation is obtained through hearing and doing. Our American students, I am sorry to say, in most parts of our country have little opportunity to hear the best in music; that is their greatest hindrance. We have as much talent in America as exists in any other country in the world; in my opinion we have more, but we have so little opportunity to hear, that students are compelled to go to heavy expense by leaving their homes and living in the few large cities, where the hearing of good music is possible. But much of this hindrance may be overcome and avoided if the students will learn to play music for themselves in their schools or colleges, or, perhaps better still, in their own homes, and if they would form small societies for the performance and hearing of such music and discussion afterwards, they would soon find themselves possessed of at least a goodly part of this elusive thing we call style.

Style, after all, is understanding. It is also good taste, founded upon a sense of proportion. No matter how you get it, that is the chief thing. Therefore, the hearing of good music is of the utmost importance. This is one of the great advantages in a musical college or conservatory, no matter where it is, because the pupils themselves perform in their weekly concerts much of the best in musical literature.

The future of American music will depend a great deal upon conservatories and musical colleges until we are

equipped in all parts of our country to permit the people at large to hear plenty of good music.

The final point in our discussion was concerned with a comparison of the virtues of present day singers and those of the past. No matter how we may deplore present day superficiality and lack of style, mere comparison is generally odious and unfair. The artists of today have their own virtues and abilities, even in comparison with those of the past, and the present is, in some respects, better than the past; we are really progressing, no matter what some pessimists may think and say. Yet, we must acknowledge that a certain type of culture, both in education and art, has been largely lost through the rush and stress of modern life.

Perhaps the foregoing may show singers that some ability to play the piano is an absolute necessity for the singer. How is he going to obtain his wide acquaintance with the literature of music so necessary for a knowledge of style, unless he can play the piano and obtain a first hand acquaintance with the works of the Masters?

So my advice to all singers, whether they are studying in conservatories or private studios, is to practice the piano diligently, at least enough to become capable of playing any song which comes to their attention. And I think violinists, cellists, and so forth, should also be able to do the same in regard to their own musical literature.

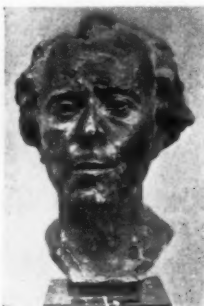
Artists for Holland

The Hollandsche Concertdirectie, Dr. G. de Koos, has engaged for the 1927-28 season the following artists for concerts with the Concertgebouw Orchestra conducted by Willem Mengelberg and Pierre Monteux, with the Residentie Orchestra conducted by Dr. P. van Anrooy, with the Utrechtsch Stedelijk Orchestra conducted by Evert Cornelius, for the concerts at the Kursaal at Scheveningen, for the music societies and its own subscription concerts: Piano—Stefan Askenase, Harold Bauer, Ernest von Dohnanyi, Severin Eisenberger, Paul Frenkel, Carl Friedberg, Vladimir Horowitz, José Iturbi, Ilona Kabos, Leonid Kreutzer, Frieda Kwast-Hodapp, Frederick Lamond, Mischa Levitzki, Marcelle Mayer, Elly Ney, Arthur Rubinstein, Jan Smeterlin, Solomon; vocal—Ilona Durigo, Birgit Engell, Co van Geuns, Dusolina Giannini, Roland Hayes, Vera Janacopulos, Emmy Krüger, Myra Mortimer, Charles Panzera, Jacques Urlus, Ninon Vallin, Theodore Versteegh; violin—Zlatko Balokovic, Mischa Elman, Carl Flesch, Cecilia Hansen, Barbara Lully, Alexander Schumacher, Albert Spalding, Jacques Thibaud, Josef Wolfsthal, Efreim Zimbalist; cello—Judith Bokor, Caspar Cassadó, Emanuel Feuermann, Raya Garbousova, Hans Kindler, Gregor Piatigorsky; chamber music—Bauer-Thibaud (sonata recitals), Budapest Quartet, Calvet Quartet, Capet Quartet, Guarneri Quartet, Lener Quartet, Pro Arte Quartet, Roth Quartet, Schachtebeck Quartet, Triester Quartet, Trio Kreutzer-Wolfsthal-Piatigorsky.

Gustav Mahler

By Dunton Green

It was in Hamburg in the early nineties that I set eyes on Mahler for the first time. He was known then as a conductor, mainly of opera,



RODIN BUST OF MAHLER recently on exhibit, with other Rodin works, at the Brummer Galleries, New York. (Carl Klein photo.)

man was bound to challenge his contemporaries, to give them problems to solve, problems perhaps incapable of solution.

Born in 1860, in a Bohemian town, Kalischt, of Jewish parents, his soul was somehow full of Christian ideals. Was it this internal racial conflict which made his music incomprehensible, often antipathetic to Jew and Gentile alike? Is it this strange mixture of primitive Christian naïveté and Semitic intellectuality that is responsible for the comparative insuccess of a composer, whose works bear the unmistakable imprint of genius? Or is it that his nine symphonies, his Klagen Lied, his twelve songs from Des Knaben Wunderhorn, his Kindertotenlieder, his Lied von der Erde came too late in a world satiated with other works on the colossal scale inaugurated by Wagner, continued by Strauss and Bruckner, and which seemed to culminate in the awe-inspiring length, in the huge structure of his symphonies rejecting in turn or requiring the addition of a large chorus and solo voices? From Buckner he learned much; they had in common that almost childlike and often lovely simplicity of invention which seemed to have descended from Schubert upon these other children of Austria and they both drew, albeit

Mengelberg is to conduct the Concertgebouw Orchestra and during his absence in America Pierre Monteux will take the conductor's stand.

McCORMACK BACK FROM IRELAND

(Continued from page 5)

day concert at Carnegie Hall took place on the evening of October 16. The house was, as usual, packed to capacity, making it necessary, as on countless former occasions, to



JOHN McCORMACK

use the stage for the accommodation of a goodly number of the audience. The sold-out sign was in evidence three days before the concert.

The rapt attention and enthusiasm of the vast audience, as well as the press encomiums on the concert, left no doubt in the minds of the myriad McCormack admirers that their idol is, after many years of exacting activity, still at the lofty summit of his unique art. It is to be hoped that this "only New York recital this fall," as it was announced, will have as many repetition as some of Adelina Patti's "last appearances." L. G.

Levitizki Triumphs in Berlin

According to cable reports from Berlin, Mischa Levitzki scored an instantaneous success at his first concert in Europe at Beethoven Hall on October 14.

very differently, upon the immense resources of the Wagnerian orchestra, but Mahler had audacities which would have frightened the "Saint of St. Florian," audacities born from his extremely free use of polyphony.

They came too early, even as in other respects Mahler came too late; they paved the way for others, even for the most recent development of music, yet the symphonies find even now anything but universal recognition, notwithstanding the magnificent performances at Amsterdam under Mengelberg, one of his early admirers and ardent propagandists, and a few sporadic performances at Vienna. Yet what debt does not Vienna owe to the restless energy, the artistic insight, the endless work which he dispensed to the Royal Opera from 1897 to 1907, until his enemies (like Whistler he seemed to possess an unlimited capacity of creating them) drove him to New York, where his tremendous activity found a congenial soil and where he remained until illness forced him to return to Vienna! He died a tired and, on the whole perhaps, disappointed man in 1911.

It was in the turmoil of his ceaseless work as a conductor, more or less a producer also, that, during the physical rest of the summer months, which he spent mostly in Toblach, he wrote most of his compositions. It seems incredible that harassed as he must have been by the incessant work of rehearsing, conducting, and combating the intrigues that are continually being spun against the musical leader of such an institution as the Viennese Opera, yet he found energy and inspiration enough to write these vast works many of whose pages seem even now to have sprung red-hot from his fiery imagination.

It is not to be wondered at that he was not always able to control his thoughts and exercise upon them that fastidious and unsparing criticism which greater leisure might have enabled him to apply to even the best of his compositions. And that perhaps is the reason why there is a Mahler-problem in the history of modern music, much in the same way as there is a Bruckner-problem.

There is something inherently tragic in Mahler's music which finds its source in the tragedy of Mahler the man; and as one of his admirers, Dr. Rudolf Mengelberg, remarks in an admirable sketch of his life and work, it was from the desolate depths of personal observation that in his last composition, *Das lied von der Erde*, on Bethke's splendid Chinese Poems, he gave most eloquent expression to the final poem whose spirit is summed up in the melancholy words, "My friend, fortune did not smile upon me in this world."



MAHLER'S GRAVE in the cemetery of Grinzing, a suburb of Vienna. (Photo by Paul Bechert)

DETAILS OF THE NEW METROPOLITAN OPERA SEASON

The following details are taken from the prospectus issued by the Metropolitan Opera Company for its regular season of 1927-28:

Novelties to be produced are: *La Rondine* (in Italian), libretto by Giuseppe Adam, music by Giacomo Puccini; *Violanta* (in German), libretto by Hans Müller, music by Erich Wolfgang Korngold; *Madonna Imperia* (in Italian), libretto by Arturo Rossato, music by Franco Alfano.

Revivals to be given are: *Hänsel und Gretel* (in German), by Engelbert Humperdinck; *Norma* (in Italian), by Vincenzo Bellini; *Le Prophète* (in French), by Giacomo Meyerbeer.

Repertory operas also to be presented are: *Così fan tutte* (in Italian), by Wolfgang Mozart; *Manon Lescaut* (in Italian), by Giacomo Puccini; *Carmen* (in French), by Georges Bizet; *Le Coq d'Or* (in French), by Rimsky-Korsakoff.

In addition to the novelties and revivals as above announced, the season's operas will be selected from the following repertory: (Beethoven) *Fidelio*; (Boito) *Mefistofele*; (Carpenter) *Skyscrapers*; (Casella) *La Giara*; (Charpentier) *Louise*; (Debussy) *Pelléas et Mélisande*; (Donizetti) *Lucia di Lammermoor*; (Flotow) *Martha*; (Giordano) *Andrea Chenier*, *Fedora*, *La Cenerentola*; (Gounod) *Faust*, *Roméo et Juliette*; (Halévy) *La Juive*; (Leoncavallo) *Pagliacci*; (Leon) *L'Oracolo*; (Mascagni) *Cavalleria Rusticana*, *L'Amico Fritz*; (Massenet) *Don Quichotte*, *Thaïs*; (Meyerbeer) *L'Africaine*; (Montemuzzi) *L'Amore dei Tre Re*; (Moussorgsky) *Boris Godunov*; (Mozart) *Die Zauberflöte*; (Offenbach) *Les Contes d'Hoffmann*; (Ponchielli) *La Gioconda*; (Puccini) *Gianni Schicchi*, *La Bohème*, *Madame Butterfly*, *Tosca*, *Turandot*; (Rimsky-Korsakoff) *Le Coq d'Or*; (Rossini) *Il Barbiere di Siviglia*; (Saint-Saëns) *Samson et Dalila*; (Smetana) *Die verkaufte Braut*; (Spontini) *La Vestale*; (R. Strauss) *Der Rosenkavalier*; (Stravinsky) *Le Rossignol*, *Petrushka*; (Taylor) *The King's Henchman*; (Thomas) *Mignon*; (Verdi) *Aida*, *Don Carlos*, *Ernani*, *Falstaff*, *Il Trovatore*, *La Forza del Destino*, *La Traviata*, *Rigoletto*; (Wagner) *Die Meistersinger*, *Die Walküre*, *Götterdämmerung*, *Lohengrin*, *Parsifal*, *Rheingold*, *Siegfried*, *Tannhäuser*, *Tristan und Isolde*; (Weber) *Der Freischütz*; (Wolf-Ferrari) *I Gioielli della Madonna*.

From this list it will be seen that only eight composers have succeeded in keeping more than one work in the standard repertory. Wagner has nine; Verdi, eight; Puccini, five; Giordano, three, and Gounod, Mascagni, Massenet and Stravinsky, two each.

This year the company will include the following members: sopranos—Frances Alda, Martha Atwood, Dreda Aves (new), Lucrezia Bori, Leonora Corona (new), Ellen Dalossy, Elvira De Hidalgo, Florence Easton, Minnie Egner, Philine Falco (new), Editha Fleischer, Amelita Galli-Curci, Nanette Guilford, Maria Jeritz, Gertrude Kappel (new), Nanny Larsen Tosen, Louise Lerch, Mary Lewis, Dorothee Manski (new), Queena Mario, Grace Moore (new), Nina Morgana, Maria Müller, Mildred Parisette (new), Frances Peralta, Rosa Ponselle, Elena Rakowska (new), Elisabeth Rethberg, Charlotte Ryan, Thalia Sabanieva, Grete Stückgold (new), Marie Sundelius, Marion Talley, Marie Tiffany, Elda Vettori, Phradie Wells; mezzo-sopranos and contraltos—Merle Alcock, Cecil Arden, Margaret Bergin (new), Mary Bonetti, Ina Bourskaya, Karin Branzell, Julia Clausen, Dorothea Flexer, Jeanne Gordon, Louise Homer, Kathleen Howard, Margaret Matzenauer, Carmela Ponselle, Ernestine Schumann-Heink, Marion Telva, Henriette Wakefield; tenors—Max Altglass, Angelo Bada, Max Bloch, Mario Chamlee, Rafael Diaz, Beniamino Gigli, Frederick Jagel (new), Edward Johnson, Walther Kirchhoff, Rudolf Laubenthal, Giacomo Lauri-Volpi, Giovanni Martinelli, George Meader, Lauritz Melchior, Giordano Paltrinieri, Alfio Tedesco, Armand Tokatyan; baritones—Mario Basola, George Cehanovsky, Louis D'Angelo, Giuseppe Danise, Giuseppe De Luca, Arnold Gabor, Everett Marshall (new), Millo Picco, Vincenzo Reschiglian, Titta Ruffo, Friedrich Schorr, Gustav Schützendorf, Antonio Scotti, Lawrence Tibbett, Clarence Whitehill; basses—Paolo Ananian, Michael Bohnen, Feodor Chaliapin, Adamo Didur, William Gustafson, Pavel Ludikar, Joseph Macpherson, Pompilio Malatesta, Richard Mayr (new), Fred Patton (new), Ezio Pinza, Leon Rother, Frederick Vajda, James Wolfe; conductors—Giuseppe Bambergh, Vincenzo Bellezza, Artur Bodanzky, Louis Hasselmans, Tullio Serafin, Giulio Setti; assistant conductors—

Giuseppe Cesati, Fausto Cleva, Riccardo Dellera, Antonio Dell' Orefice, Carlo Edwards, Paul Eisler, Wilfrid Pelletier, Karl Riedel, Kurt Ruhseitz (new), Vittorio Versé; chorus master—Giulio Setti; stage directors—Samuel Thewman, Wilhelm von Wymetal; stage manager—Armando Agnini; assistant stage manager—Oscar Sannec; ballet masters—Rosina Galli, Ottokar Bartik, August Berger; premiere danseuse—Rosina Galli; premier danseur—Giuseppe Bonfiglio; mime and danseur—Alexis Kosloff; solo danseuses, Rita De Leporte, Mollie Friedenthal, Lillian Ogden, Ruth Page; librarian—Lionel Mapleson.

LAZZARI OPERA HAS FIRST PREMIERE OF PARIS SEASON

PARIS.—The first new work to be given by the Grand Opera in Paris will be *La Tour de Feu*, a lyric drama in three acts by Sylvio Lazzari. The libretto, written by the composer, is a gripping story of Brittany and Lazzari has made use of some of the charming traditions and legends of that fascinating corner of France. Naïc, a beautiful peasant girl of unknown origin, is married to Yves, the lighthouse keeper. Yann, who has always desired her, swears revenge. On the night of the wedding, Jacintho, a rich and fascinating stranger, arrives and falls in love with Naïc. Against her will she is won and returns his love. The next day, Yann persuades Yves to leave the lighthouse so that Jacintho is able to see Naïc alone and succeeds in persuading her to fly with him. It is agreed that at night Yves will be summoned by a distress signal and Jacintho will then take her away.

Naïc is distraught by the whole occurrence, and Yves realizes that something is wrong. When the pre-arranged distress signal is heard, she forgets Yves' presence and gives her return signal. He then realizes that his wife is being abducted and that the whole scheme is pre-arranged so he puts out the light and refuses to answer the distress signal. Naïc gives herself away by the terror she cannot hide at the approaching catastrophe. It comes. Jacintho and his crew are dashed to pieces against the rock on which stands the lighthouse. And as Jacintho sinks, Naïc throws herself into the seething ocean so as not to be separated from him. There is nothing left for Yves but death, and he sets fire to the lighthouse and perishes with it.

The cast will include Fanny Heldy, Georges Thill, Journet and Duclos, the strongest forces in the Opéra. A novel effect will be tried for the first time in this theater by the use of moving pictures for the storm at sea. Great care is being given the production. N. DE B.

STRAUSS TO CONDUCT IN DRESDEN

Forecast of Concert Novelties

DRESDEN.—There is to be a plentiful sprinkling of modern works on the programs of the Symphony Concerts this winter. Fritz Busch will conduct Walter Braunfels' *Don Juan Variations*, Ernst Toch's piano concerto, Franz Schmidt's second symphony, Serge Prokofiev's third piano concerto, Emil Bohnke's violin concerto, Arthur Honegger's oratorio, King David, Leos Janacek's *Sinfonietta* and Verdi's ballet music from *Otello*.

Eduard Moerike, in the People's Symphonies, will conduct the following novelties: Stravinsky's *Petrushka* in concert form, Stephan's *Musik für Orchester*, Ernst Toch's *Spiel für Blasmusik*, Nicolas Miskawsky's seventh symphony, Max Trapp's violin concerto, Serge Prokofiev's suite from the *Love of Three Oranges*, Vladigeroff's violin concerto, Sibelius' second symphony and Carl Nielsen's *Aladdin* suite. During the absence of Fritz Busch in America, Richard Strauss will conduct one concert, comprising Ludwig Spohr's *Jessonda* overture, Mozart's *Jupiter* Symphony and his own *Don Quixote*. Another guest will be Issay Dobrowen, whose program will likewise contain no novelties. A. I.

Syracuse Symphony Begins Season

Vladimir Shavitch, conductor of the Syracuse Symphony Orchestra, returned recently from the Pacific Coast, where he was guest conductor at the Hollywood Bowl and of the San Francisco Symphony Orchestra, to open his fourth season with the Syracuse organization and the seventh year of its existence, on October 8. His triumphs in Paris and Madrid last spring and on the Pacific Coast during the summer have created a deep impression, and an enthusiastic welcome awaited the conductor upon this occasion.

The Syracuse Symphony, which has been steadily develop-

ing, under the leadership of Mr. Shavitch, is now firmly established as a permanent symphonic organization. In addition to the regular Saturday subscription concerts, a number of Sunday popular concerts and a series of young people's concerts have been scheduled for this winter. The soloists will include Moriz Rosenthal, Paul Kochanski, Lucille Chalfant, Beatrice Harrison, E. Robert Schmitz, Marguerite Namara, Tina Lerner, Winifred MacBride and Carlos Salzedo. Beside works from the standard repertory, the programs will include: Bartok's *Dance Suite*, Enesco's *Rumanian Rhapsody*, Scriabine's *Poem de l'Extrase*, Prokofiev's *Suite* from the opera *Love of Three Oranges*, Debussy's *La Mer*, Ravel's *Daphnis et Chloé*, Respighi's *The Fountains of Rome*, and Stravinsky's *Fireworks*.

FREE CONCERTS A FEATURE OF LIVERPOOL'S CIVIC WEEK

LIVERPOOL.—Liverpool has just emerged from the throes of its annual Civic Week, a function that has lately been called into existence for the purpose of booming the maritime, manufacturing and material merits of the port. The opening event was an aerial pageant for which the cream of the flying fraternity was enlisted, but, unfortunately, heavy and persistent rain minimized what would otherwise have been a very interesting spectacle. The various amusements of the city were all in full activity and music played an important part. Every day free vocal and orchestral concerts were provided, the most striking of which was that by a choir of seven hundred children under the direction of William Scott, an enthusiastic and capable musician.

The concert given by the Liverpool Broadcasting Station under the direction of Stanford Robinson, disclosed the fact that this young man is endowed with those indispensable attributes which distinguish a genuine conductor from a mere time-beater. Interest was aroused at the outset by a singularly virile reading of Bach's third Brandenburg Concerto, and ratified by equally finished performances of Tchaikovsky's *Serenade* in C, Vaughan Thomas' *Fantasia on a Theme by Tallis*, Gustave Holst's *St. Paul's Suite* and the overture to Cimarosa's *Secret Wedding*. Dorothy Silk sang works by Handel and Mendelssohn in her usual ineffable style, and Sidonie Goossens contributed harp soli from her brother's facile, but not always convincing, pen.

As usual the season is to be inaugurated by the Philharmonic Society under the baton of Sir Landon Ronald, but, as a resume of the Society's winter plans has already been published in this paper there is no need of going into detail at the moment.

The series of International Celebrity Concerts is headed by Sir Thomas Beecham with the London Symphony Orchestra, and the remaining dates will be distributed among Marguerite D'Alvarez, Tom Burke, John Amadio and Vladimir de Pachmann; Gerhardt and Cortot; Florence Austral and Prihoda; Johann Strauss and Vilma Delmar; plus a recital by Ignaz Friedman.

The Max Mossel Concerts open their ninth season with subscriptions at the low price of two dollars for the four concerts. The artists include among others, Guillermina Suggia, Isolde Menges, Elisabeth Schumann, Germaine Schnitzer and Harold Samuel, etc. W. J. B.

Labunski, Polish Pianist, Coming to America

Victor Labunski, eminent Polish pianist-composer, who is soon to come to the United States, has been already introduced to American audiences and enthusiastically received as a composer, some of his works being played by Mieczyslaw Munz. This winter in New York, Boston and Chicago Mr. Munz will play a new Labunski arrangement of Bach's prelude from the sixth violin sonata. Mr. Labunski has been soloist with leading orchestras in Europe and has very successfully concertized in England, France, Germany, Poland and Russia.

Auditions for Free Scholarships

Mark Markoff, vocal teacher of New York, has opened new and attractive studios on West Eighty-seventh street. Mr. Markoff has a large class of pupils studying with him, and at the conclusion of the season each year he presents in recital those whom he considers prepared for public appearance. Mr. Markoff is holding auditions at his studio next Saturday afternoon, October 22, from three to four, and if the talent heard warrants it two vocal scholarships will be presented by a society in which he is interested.

FOREIGN NEWS IN BRIEF

WILLY HESS RE-ENGAGED FOR BERLIN HOCHSCHULE

BERLIN.—Willy Hess, celebrated violin pedagogue, who was superannuated last year at the Berlin High School for Music, has been recalled and will continue to direct the violin department until further notice. H. L.

STRAVINSKY AT THE KRÖLLER

BERLIN.—Stravinsky's one-act opera, *Mayra*, will have its first Berlin performance at the Kröller under Klemperer at the same time as *Oedipus Rex*. T.

A NEW SCHREKER OPERA

BERLIN.—Franz Schreker, director of the Berlin High School for Music and composer of many operas, has just finished a new opera called *Die Orgel oder Lilian's Verklärung*, and for which he has, as usual, written the text. It will have its premiere at the Staatsoper next spring. T.

\$4250 FOR A GLUCK MANUSCRIPT

BERLIN.—The manuscript of Gluck's *I lamenti d'amore* was bought recently for 17,000 marks at an auction, held in Berlin, of manuscripts from the Josef Liebestand collection in Leipzig. T.

PELLÉAS AND MÉLISANDE IN BERLIN

BERLIN.—Pelléas and Mélisande will have its first performance at the Berlin Municipal Opera early in November. Bruno Walter is rehearsing the work, Lotte Schöne will sing Mélisande and Wilhelm Rode the part of Golo. T.

SARAH FISCHER TO TOUR CANADA

PARIS.—Sarah Fischer, Canadian soprano of the Opéra Comique, gave her last performance of *Mignon* before her

departure for Canada, where she is to tour in concert. The part showed to advantage the beauty of her voice, whose warmth and color win the most critical listener. Special mention must also be made of her acting, which carries the same simple conviction as her singing. Miss Fischer is without doubt an artist with a future. N. de B.

SANTOLUQUIDÓ'S NEW WORK SUCCESSFUL

ROME.—Francesco Santoliquidó, Roman composer, has had a new Prelude (A flat minor) for piano published by Ricordi. The work has won immediate success. Ettore Panizza, conductor at the Scala in Milan, and for a season at Covent Garden in London, has just composed a suite entitled *Guitare* in which the spirit and color of ancient Spain is cleverly evoked. D. P.

KORNGOLD'S NEW OPERA AT LAST

HAMBURG.—The long awaited premiere of Erich Korngold's opera, *Das Wunder der Heliane*, is at last to take place in the Municipal Opera here. Egon Pollak will conduct and Jan Kiepura, the young Polish tenor whose singing raised such a furore in Vienna, will take the leading part. Opera directors and critics from far and wide have announced their arrival for this performance. W. M.

BLAIR FAIRCHILD'S CHINESE SONGS SUNG IN AMSTERDAM

THE HAGUE.—The Union of Choral Conductors in the Netherlands, which has now a membership of twelve-hundred active conductors, has just celebrated its fifth anniversary at Amsterdam. The program consisted of speeches, presentations to the officials and a dinner. The music performed included Dutch partsongs and Blair Fairchild's Chinese Songs sung by Cissy Kalker. H.A.

DUTCH PREMIERE OF H. WALDO WARNER'S TRIO

THE HAGUE.—A "B" Trio has been formed in Amsterdam consisting of Messrs. H. van Born, C. van Beek and C. van Boven. They will give a recital of modern music shortly at which they will introduce to Holland the Trio of H. Waldo

Warner, which won the Berkshire Chamber Music Prize given by Mrs. Coolidge a year or two ago, and a violin and piano sonata by Willem Landré, jr., son of the well known Dutch critic and composer. H. A.

GRIEG'S WIDOW PLAYS IN CONCERT

OSLO.—Nina Grieg, eighty-two-year-old widow of Edward Grieg, composer, recently took part again in a concert, after a long period of retirement. The program opened with Grieg's violin sonata, then Madame Grieg-Halvorsen, among others, sang a group of Grieg's songs, accompanied by Nina Grieg, and the evening closed with Grieg's Norwegian Dances for four hands, played by Nina Grieg and Fridtjof Backer-Grøndahl. The audience, among whom were the King and Queen and many musical celebrities, was most enthusiastic and Mme. Grieg was recalled again and again. K.

AN IBSEN OPERA

OSLO.—A drama by Henrik Ibsen, *Olaf Liljekrans*, is being set to music by Arne Eggen, the young Norwegian composer, and is expected to be completed by next autumn. It is an early work of Ibsen's and the author intended it as the subject for an opera; in fact the first act is written in the form of a libretto. When it was finished he took it to a composer, and suggested that they work on it together. The composer refused and Ibsen made no other attempt. Now, seventy-five years later, his plan is being carried out. K.

BORODIN'S PRINCE IGOR FOR EDINBURGH

EDINBURGH.—The Edinburgh Grand Opera Society, which created quite a sensation in Scotland last May with a remarkable performance of Karl Goldmark's opera, *The Queen of Sheba*, has started rehearsals on Borodin's *Prince Igor* for the forthcoming season. As there was no suitable English version of the libretto it has been translated from the French and adapted to the music by the conductor of the Society, Mr. R. de la Haye. W. S.

Why Valeriano Is Worth Hearing Again

It has been my privilege to hear Gil Valeriano, the young tenor, several times in the beautiful studio of Frank La Forge, the eminent teacher.

Every time I carried away a feeling of wanting to hear him again. I asked myself afterwards why, and the an-



GIL VALERIANO

swers were these: His voice is of lovely, sympathetic quality, smoothly and easily produced. He is capable of exquisite finesse and he can swell a tone to a marvellous, mellow fortissimo, diminishing it into a pianissimo of ravishing quality. A thing W. J. Henderson, famous critic, quickly perceived and enjoyed. Then, too, his programs fascinate me because he knows just which songs suit his voice, and he chooses them carefully from among the finest in song literature. His diction is equally clear in all languages.

To me he is the most satisfying tenor on the concert platform to-day. He is young, has a pleasing manner, and charms his audiences from the very beginning. It was interesting for me to learn from Mr. La Forge that when Gil Valeriano came to him unknown four years ago he possessed a beautiful natural voice, but did not know how to handle it. It is remarkable how quickly he absorbed the wonderful instruction of Mr. La Forge. He has admitted to me that his lessons with that great master have been some of his happiest hours. He takes pleasure in attributing to Mr. La Forge all which he can do with his voice to-day.

It is quite natural that splendid success should have come

to Mr. Valeriano. He is booked for forty-eight recitals in the most important states, including a tour on the Pacific Coast during January under the distinguished management of the famous impresario, L. E. Behymer.

Those interested in beautiful singing will be glad to know that Mr. Valeriano gives his first New York recital of the season in Town Hall on October 20. On this occasion Mr. Valeriano is assisted by Frank La Forge, who will furnish the accompaniments. For this recital he has prepared a program of wide variety, including a group of fascinating Spanish folk songs.

With the end of the season Mr. Valeriano will leave for Europe, where a recital tour has been arranged for him in Germany. Following this he will make his initial bow to London and Paris. He will also sing a limited number of important concerts in his native land—beautiful Spain.

H. JORGEN DICK.

QUESTIONS ABOUT VIOLIN STUDY ANSWERED

By Leon Sametini

Leon Sametini, distinguished violinist, pedagogue and teacher at the Chicago Musical College, has been secured by the MUSICAL COURIER to conduct this department and will answer questions pertaining to violin study. Teachers and students may address Mr. Sametini at 830 Orchestra Building, Chicago. Mr. Sametini's time is so well occupied at the Chicago Musical College that he will only be able to answer a certain number of questions—naturally the most important—each week.

Q.—What would you suggest regarding "aids" in the use of a short fourth finger in playing octaves and trills—how to get power when weak—its position flat or curved in extension work and double stops, etc.?—M. H.

A.—A short and weak fourth finger is a very common occurrence and many violinists have labored a great deal in order to overcome this drawback by practicing fourth finger and trill exercises as well as finger octaves and all kinds of double stops. No doubt a great deal can be accomplished along these lines. It is, however, not the amount of labor one puts into this, but the way it is done, which brings results. The difficulty is to reach with the fourth finger, and one's mind must not be primarily on the fourth finger but on the finger one reaches from. When, for instance, playing fingered octaves and placing the first and third fingers the player must keep his mind on the first and third to keep them from moving or slipping when reaching the second and fourth; especially in the case of players who have a fairly small hand or a short fourth finger this is of the utmost importance. The same principle holds good in the case of any reach; do not allow the finger you reach from to slip. It is not absolutely necessary to curve the whole fourth finger, but the joint near the tip is sufficient. Each

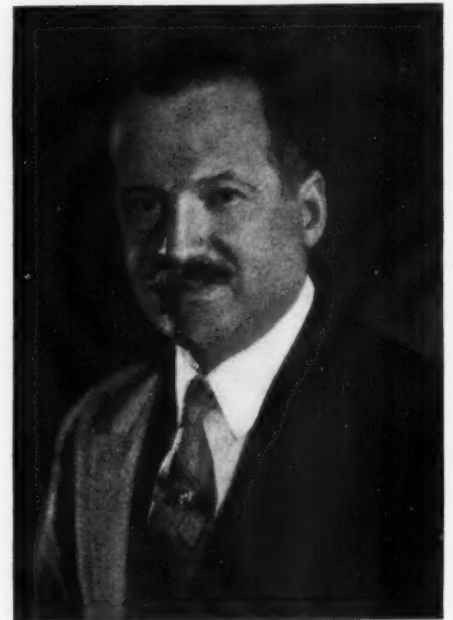


ELEANOR SAWYER,
of the Chicago Civic Opera Co., who is to sing in many European cities before returning to America.

time the fourth finger is placed on the string it must be mentally prepared. The exercises must not become mechanical nor must the players continue to practice when the muscles begin to hurt. Try and curve the finger each time before placing it on the string so that it clicks when it strikes the string. It is of course understood that all these exercises must be done real slowly, similar to physical culture of the body.

S. Constantino Yon Resumes Teaching

S. Constantino Yon has resumed teaching piano and voice at his Carnegie Hall studios. Mr. Yon has been so successful teaching at the Academy of Mt. St. Vincent that the sisters sought his entire time, but owing to the great number of his private pupils, Mr. Yon has had to reserve two days a week—Monday and Thursday—for his private



S. CONSTANTINO YON

studios in New York City. He is preparing some special programs for the coming season as organist and director of music at St. Vincent de Ferrer. Two or more request programs will be given by the choir ensemble of 500 voices from the college. These programs will shortly be published in the MUSICAL COURIER.

This year a celebrated mass, Chorlis, by L. Refice, one of the representatives of the modern Italian school, will be presented; also the well known mass, Regina Pacis, by his brother, Pietro Yon.

Philomela Announces Plans

The Philomela, Etta Hamilton Morris, conductor, will give its first subscription concert on December 8 in the Brooklyn Academy of Music. Fred Patton, baritone of the Metropolitan Opera Company, will be the soloist. Members of the board of the National Federation of Music Clubs will be guests at this concert. The second concert will be the first event of the convention of the New York Federation of Music Clubs, and is scheduled for April 23. As this is a Federation event, the soloist will be George MacNab, pianist, a state winner in the Young Artists' Contests. Mr. MacNab is a fine young artist, who has been heard frequently in concerts as well as with the Rochester Symphony Orchestra. The Philomela will be hostess club for the convention.

Sibyl Sammis MacDermid Presents Young Artist

Merlyn Pococke, mezzo soprano, a former student of Sibyl Sammis MacDermid and who hails from London, Ont., spent part of the summer in New York doing intensive study with her teacher. On September 15 Miss Pococke was heard in the studio in a delightful program, for which Johnnie Lambert was the accompanist.



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Eide Norena at the Opéra Comique

PARIS.—Seldom has the Grand Opera in Paris witnessed such a brilliant performance of Rigoletto as that given recently with Eide Norena, of the Chicago Civic Opera Company, in the part of Gilda. From the first moment of her appearance, Mme. Norena dominated the stage, no slight



EIDE NORENA.

of the Chicago Civic Opera Company, in the garden of her professor, Raymond von zur Mühlen, in Steyning, England.

achievement in this role. Her singing has the virtuosity of the coloratura technic while her voice has the quality and volume of a lyric soprano, a combination which gave a particular warmth to her performance. The audience demon-

strated its appreciation by continued applause and numerous curtain calls.

Norena's partner was William Martin, the American tenor who made his debut at the Opéra Comique on this occasion and revealed a voice of beautiful quality but lacking in emotional conviction. The same applies to Lanceri, who sang the part of Rigoletto. His famous duet with Gilda was brilliantly sung by both artists. On the strength of this success Norena was immediately engaged to sing at the Grand Opera during the high season there. In March she will appear in Cannes where her repertory will include La Bohème, Faust, Tales of Hoffman, Madame Butterfly, Romeo and Juliette, Traviata, Rigoletto, Lakmé and Hamlet.

At present the diva is on her way to the United States to fulfill her engagement with the Chicago Civic Opera Company and also to give a number of concerts. N. de B.

Lerch and Swain Sing in Allentown

A concert of unusual interest was that given on October 6 in Allentown, Pa., by Louise Lerch, soprano; Edwin Swain, baritone, and a chorus of seventy voices under the direction of Charles W. Davis. Miss Lerch, it will be remembered, is a young Allentown singer who is winning success as a member of the Metropolitan Opera Company. In commenting on the concert, the Allentown Morning Call of October 7 stated that "Miss Lerch sang her way anew into the hearts of a large audience. . . . She wore a beaded creation of Nile green, unembellished by a single jewel, but attractive because of its sheer simplicity. Her dark hair was combed straight back in equally simple coiffure. She smiled charmingly as only Louise Lerch can. Then she sang, and her clear, sweet voice filled the auditorium and the hearts of her hearers with vibrant music."

After declaring Mr. Swain to be one of America's most talented baritones, the critic of the Morning Call maintained that "Although he is not a native of this city, and although his appearance last night was his first in Allentown, Mr. Swain also won the enthusiastic plaudits of those who heard him, and like Miss Lerch gained for himself an exalted niche in the esteem of the city's music lovers. . . . She (Miss Lerch) was followed on the program by Mr. Swain, whose powerful baritone offered quite a contrast as it resounded the powerful opening notes of Rolling in the Foaming Billows, also a Haydn number, that later evolved into notes so light and airy it seemed hardly possible they were being sung by the same voice." The chorus was heard with Mr. Swain in Jenkin's arrangement of Lead Kindly Light, and both chorus and soloist created an excellent impression. Mr. Swain and Miss Lerch sang Blessed Is He, from a Christmas oratorio by Saint-Saëns, and according to the press of Allentown the encomiums they received evidenced the excellence of the interpretation.

Stock Endorses Wendt's Work

Theophil Wendt received the following letter from Frederick A. Stock, after he had trained Mr. Marsh's Stadium Chorus for the Elijah last August: "Just a few words to say that I was very much impressed with your way of preparing the horns for the Elijah. In its singing, the



THE CREATOR OF NORWEGIAN MUSIC.

This year marks the 25th anniversary of the death of Edvard Hagerup Grieg—but his music is not dead and never will be. His predecessors were content to follow in the footsteps of the great German composers notably Mendelssohn, but Grieg's genius enabled him to create something. The result was a new and characteristic Scandinavian music which has gained a permanent place among modern classics. The above picture shows the master seated at the piano, attendant on the muse.

horns showed very careful training and I want to thank you for all you did to help in bringing about a successful performance of the work."

Berolzheimer Organ Scholarships Awarded

The free Scholarships offered annually by the Hon. and Mrs. Philip Berolzheimer to talented young men and women at the Guilman Organ School have been awarded by Dr. William C. Carl and the Board of Examiners to Warren Hale, New Britain, Conn., Robert Mills, Brooklyn, N. Y., Beatrice Lundell, Jersey City, N. J., and Rowland Oakes, Brooklyn, N. Y.

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How Talley Was Engaged for the Metropolitan

The true story of Marion Talley's engagement by the Metropolitan Opera Company is interesting. According to the little singer herself it was in March of 1924 that Joe McMahon, a mutual friend of hers, and William L. Guard, the genial director of publicity at the opera house, chanced to meet in New York. During the course of conversation, perhaps because Miss Talley and Mr. McMahon both came from the West, her name was mentioned. It ended in Mr. Guard telling Mr. McMahon to have Miss Talley come down again to the opera house. It seems the young singer had



MARION TALLEY

made her first audition there about eighteen months before, it being arranged at that time by Otto H. Kahn through some interested friends in Kansas City.

Mr. Gatti-Casazza therefore heard Marion Talley for the second time and at once offered her a contract for that next season, planning to let her debut as Marguerite in Faust. As she was only seventeen at the time, Marion felt she was not justified in accepting this offer because she was not thoroughly prepared. Instead she decided to go to Italy with her mother and sister. Prior to going, however, she gave two concerts in her home town and two in the state of Kansas which netted \$13,000.

Over in Italy she studied in Milan for about nine months before she saw Mr. Gatti for the third time. The meeting was quite by accident. The impresario had arrived that same day and the Talleys were returning home to their hotel after shopping. On the Via Manzoni, near the famous Galleria, where all the artists may be encountered if they are in Milan at all, Marion spied a man who resembled Mr. Gatti. Her sister, Florence, even said jokingly: "There's Mr. Gatti."

He was walking along in his characteristic slow manner, with head bent and overcoat hung about his shoulders. Suddenly he stopped before a haberdashery and greeted its owner who was standing in the door. The Talley family slowed down and watched. After a bit, Gatti saluted the man and went next door into a shabby-looking book shop.

Marion approached the store keeper to whom Gatti had spoken and upon inquiry found to her joy that it really was the impresario. So in she went to the book store, where Gatti had to turn about to let anyone pass. He recognized Marion and called her "Cara," asking with whom she was studying, what she was doing, and finally expressed a wish to hear her sing again within a month. That was the end of May.

July 1, Mr. Gatti sent his secretary to Miss Talley to arrange for her to make an audition the following day at the Lirico Theater. The singer was the second one on the list, because a tenor who had to hasten to fill an engagement was

given first preference. She chose an aria from Lucia and when she had finished, Gatti called out to Giuseppe Bamboschek, who was her accompanist, to send Miss Talley down to him in the orchestra where he was listening to the auditions. A number of prominent musicians were present, among them several well known German conductors and Bodanzky of the Metropolitan. Miss Talley sat down next to Gatti, chatting now and then about the various voices. When she was about to leave, he asked her to visit him at his hotel the next day to talk over a contract. So it was on July 4 that the young American singer became a member of the greatest opera house in the world. It was all done in a hurry and although the contract was dated July 5, she really signed it on the 4th. It was legal, however, and since then has proven for both well worth the signing.

Braun School Holds Fall Graduation

One institution not held down by tradition, but continually forging ahead with new ideas is the Braun School of Music in Pottsville, Pa. One evidence of this truth is the fact that the school graduation exercises are held in the early fall instead of late spring, and on a Sunday afternoon as well. Robert Braun is the founder and director of this school, which now embraces sixteen branch institutions in different parts of the country. New ideas are not given a small corner in the school for experimental purposes, but, once accepted, are embodied into all school activities where they are supposed to fit. This is indicative of everything done



*"Miss Peterson sang
with much grace and
with felicitous and char-
acteristic expression."*

The New York Times said the above
about May Peterson, soprano, formerly
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in the school; if it accepts an idea, it is for it one hundred per cent.

Over 1,500 people attended the sixteenth annual graduation exercises held on September 25. Mrs. John Bostlemann, wife of the inventor of the Visuola, gave an interesting talk and demonstration. Henry Ostrovsky, of the Ostrovsky Institute of London, originator of the Ostrovsky System of Hand Training, was an honored guest, together with Frederick Hahn, president of the Philadelphia Musical Academy, and head of the violin department of the Braun School. This year's curriculum will embody both the Visuola and the Ostrovsky System in the Braun School. Max Gobermann, sixteen-year old pupil of Hahn and winner of the Leopold Auer scholarship, played several excellent numbers during the exercises. The program also included Thomas J. Doyle, tenor, and Elizabeth Meikrantz, soprano, both of Pottsville; Samuel Gogotz, violinist, Chicago; Robert MacDonald, violinist, Boston; Hannah J. Morris, costume dramatic impersonator, St. Clair, and the following from the piano department: James Burns, Mahanoy City; Ruth Grow, Shenandoah; Ruth Kehler, Gordon; Lillian Murphy, Phoenix Park. Accompanists were Margaret Dunn, Minersville, and G. Francis Pyle, Pottsville. Robert Braun gave some timely advice to the graduates when presenting the diplomas. Elizabeth Meikrantz, graduate, a pupil of John Quine, head of the voice department, has been engaged as soprano soloist with Conway's Band.

Leigh Henry's Success in England and Wales

Leigh Henry, eminent London writer-composer and leader of the new-art movement in Wales, has been scoring great successes lately as composer and conductor. For the past few months he has been directing the Marionette season in the London New Scala Theater, supported by Lord Horace

de Walden, president of the British Music Society. Princess Royal, the Italian and Egyptian ambassadors and other important patrons of the theater have expressed their admiration of Dr. Henry for his artistic guidance and for the splendid repertory, composed of ballets by Goossens, Harty, Respighi and stage works by the director. Dr. Henry has been invited to conduct his symphonic prelude, which is based on a Celtic subject, with the Bournemouth City Symphony, and also his Welsh elegy, The Flamebearer. An entire evening of his works will be given in the near future in Cardiff, after which he will return to London to conduct another ballet season.

Edward Buck Joins Cleveland Institute Faculty

CLEVELAND, OHIO.—Edward Buck, formerly a member of the Cincinnati Symphony Orchestra, and for the past five years studying and concertizing in Paris, is the latest member to join the faculty of the Cleveland Institute of Music. He takes his place in the cello department, of which Victor de Gomez is director.

Mr. Buck was attracted to the cello for study as an instrument with a human voice. He liked its full, round tones, and therefore chose it as his means of musical expression. He began to study when he was fourteen years



EDWARD BUCK,

cellist, who recently joined the faculty of the Cleveland Institute of Music.

old under Karl Kirksmith at the Cincinnati Conservatory of Music. He made his debut with a string quartet when he was sixteen, and followed it with a summer of concerts. He was only eighteen when he was asked to sign a contract with the Cincinnati Symphony Orchestra and became its "baby member," playing under the direction of Eugene Ysaye.

A fellow artist at the Conservatory, meanwhile, had attracted Buck to Paris to spend a summer. Following his return, and his fulfillment of his engagement with the orchestra, he returned to France, and to Paris, especially, where it seemed all the cello players in the world played at some time, giving him more opportunity to hear cello music than America afforded. While studying with Leon Lagge, and Paul Bazekaure and Andre Hekking, he concertized and played ensembles constantly, appearing with such artists as Andre Marchal, Arthur Shattuck, Helene Danieli, of the opera of Strassbourg, and Jean Rivier and Gaston Regulier.

Philadelphia Grand Opera Performances

The Philadelphia Grand Opera Association will present a season of opera at the Academy of Music in Philadelphia this season. Among the distinguished artists who will appear are Martha Atwood, Vera Curtis, Josephine Lucchesi, Lisa Roma, Mme. Charles Cahier, Pasquale Amato and Robert Steel.

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Fokines to Do Cleopatra Ballet

Fokine believes the American public looks more for the grotesque than the beautiful in their enthusiasm for the Black Bottom. Art, the famous Russian dancer contends, is really worth something, and if the proper serious attention is given to it, then a fuller appreciation is gained. Fokine goes even further, saying that if the average person has no beauty in his life, he cannot always find it in art. And few people can give time enough to the beautiful things of life. Fokine himself does not find twenty-four hours a day enough in which to hear all the symphonies, the great artists, and educational functions that he should like.

Fokine has been in America just about seven years. He frankly says that his ambition is to establish an American ballet. In seven years the dancer has trained numerous pupils, many of whom are at present holding important positions on the stage, and, in turn, teaching his art to their own pupils; but he wants to have an institution where he can have all of his pupils—or very nearly that number—under his banner. At present everything depends upon Fokine. Had he an institution, he would only have to devote his thoughts and time to repertory creation and advanced teaching. Fokine creates all his own ballets. The designs for the scenery and costumes are from his own pen or brush, for he is an artist of no mean ability, having studied art prior to taking up dancing.

Wherever Fokine goes with his ballet his influence seems to be felt. For instance, two summers ago he made a tour of Germany, Scandinavia and Finland. After his appearance in the latter country a large ballet was formed. Perhaps it is Fokine's own enthusiasm about appearing in new countries, where he gathers fresh ideas and material, that fans the enthusiasm of the people themselves.

Interest is high these days in the scheduled series of appearances that Fokine and Fokina will make this season at the Century Theater. The first is on October 23 when he will present his ballet, Cleopatra. This will be the first time that he has appeared in New York in this work, his own conception, although others have used his ballet here. It will be interesting, however, to see the creator himself.

Fokine, a charming gentleman, quiet and almost too modest, recently chatted with a *MUSICAL COURIER* representative about various things. He clearly brought out the fact that all of his ballets are original and he never imitates others.

The Cleopatra ballet he considers one of his best. He describes it as a gigantic production of the plastic style, in which Mme. Fokina appears at her best. It is, incidentally, her favorite role. While she now essays the title part, she has, according to her husband, danced every part in the ballet. When she did the bacchanale in Paris, she not only created a great success but also made a name for herself. Fokina danced the Ballet Cleopatra in Petrograd at the Imperial Theater and as a leading member of the Diaghileff Ballet.

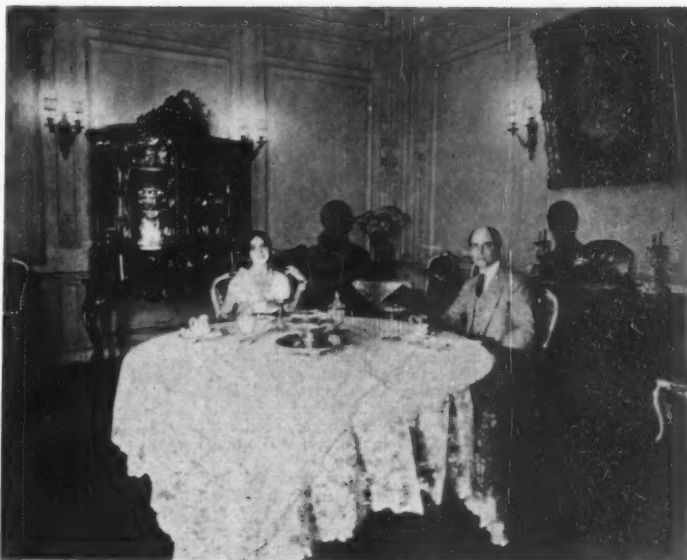
For the coming production, Fokine has been frequenting the Museum in New York and studying the Egyptian exhibits to perfect every detail. The sketches he has made himself and even colored the designs of scenery and cos-

tume so that those who carry out his ideas will do so clearly.

In Russia he created a sort of revolution when he first introduced the tight costumes and special wigs. These were totally new and original. The profile positions and angular movements of the Cleopatra ballet are in direct contrast to those of Silphyde, to be given in conjunction with the former. Silphyde is an old ballet of the 11th century wherein are moonlight and white dresses with poetry of movement. There is no plot, no lover, no father or no mother.

On the small bill, on October 23, Fokine may also do Prince Igor, a ballet which he created in three days with but eight rehearsals. It depicts still another style of ballet—pantomime—and here Fokine uses the ensemble more as a symphony than a mere background. Fokine and Fokina dance throughout the ballet, and their best pupils are in the ensemble.

October 30 is the date of the second performance, with an entirely new change of program.



FOKINE AND FOKINA

Estelle Liebling Studio Notes

Hope Hampton made her New York debut in comic opera on October 5 in *My Princess*, at the Shubert Theater. Queenie Smith is playing the lead in the Chicago company of *Hit the Deck*. Richardson Brown, baritone, is engaged for the new musical production, *The Connecticut Yankee*. Roselind Rudy has been engaged as prima donna for a vaudeville tour of the Keith-Albee theaters, which began in Paterson, N. J., on October 3. Reports are coming in of the great success of Rosemary Piaff, prima donna of *Jazz a la Carte Revue*, a Publix presentation.

Flonzaleys Play Classics and Moderns

In the choice of the Flonzaley Quartet repertory for the coming season, one finds a happy balancing of the old and the new. For the ninety odd programs which these musicians will be called upon to play, they have drawn upon both classics and moderns. It goes without saying that Haydn, Handel with his *Sonata a tre*, Mozart, Beethoven, Schubert, Schumann and Brahms make up a substantial portion of the programs—Beethoven leading with a choice of four quartets. Hugo Wolf's *Italienische Serenade* is also listed.

In the matter of novelties, there are five works which they will play from manuscript; viz., Ernest Bloch's *Recueillement*; *Rubaiyat*, by Adolfo Salazar; *Indian Suite* by Alfred

Pochon; a quartet by Leopold Mannes; and two compositions by Suzanne Bloch, the daughter of Ernest Bloch, entitled *Prelude* and *Greek Folk-Song*. In addition to these works still in manuscript, there are three works which will have their first American performance—the second quartet of Arnold Bax, a quartet by Erwin Schulhoff, and *Caprichos Romanticos* by a Spanish composer, Conrado del Campo.

The members of the quartet were due in the United States about October 11. They will open their twenty-fourth season on October 26 at Northampton (Smith College), playing their thirteenth engagement at that institution.

Rungee a Judge

B. F. Rungee, composer and pianist, was selected as one of the judges at a recent piano contest sponsored by the New Haven (Conn.) Register and the Roger Sherman Theater of that city. The contest served to display the musical accomplishments of boys and girls of the city, and the prize cups which were offered were a tribute to the civic interest of the merchants whose gifts they were. The contest was divided into classes: one for high school, junior high school, and grammar school students. There were six winners—Doris Goldberg, Anthony Robinson, Jack Cavallo, Sanford Green, William Grisculo, and Rondila Cavallo.

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MUSIC ON THE PACIFIC SLOPE

LONG BEACH, CAL.

LONG BEACH, CAL.—The appearance of Marion Talley at the Municipal Auditorium, Long Beach, on September 16, marked the opening of the musical season. Miss Talley came as the first member of the Long Beach Philharmonic Course, under the direction of L. D. Frey. Her assisting artist, John Corigliano, and accompanist, Stewart Wille, were also new to the southern audiences. Miss Talley's reception was most cordial, since she was greeted with a capacity audience of nearly three thousand. Southern California music lovers have expressed themselves as amazed at the quality and depth of Miss Talley's voice, and were most generous in their applause of the favorite numbers made famous by older singers. Mr. Corigliano's artistry was wonderfully demonstrated at this recital, and he was asked for many more encores than he would consent to give.

The Long Beach Opera Reading Club entertained Dr. Frank Nagel, lecturer-pianist, at a luncheon and informal talk, at which the president, Mrs. Elmer Tucker, presided. Dr. Nagel, who has just returned from Europe, will again conduct the Long Beach course this year.

A succession of Sunday evening concerts arranged by James Savery and Dr. Bruce Mason have been given at the Pacific Coast Club for sometime past. These concerts, at which the best local artists appear, have drawn much favorable comment from the club membership. The men singers have been given the title of Troubadour, taken from the Norman design and setting of the club. On September 18 James McGarrigle, baritone, with Dr. Clyde Harmer, accompanist, and Herbert Nixon organist, gave a delightful program.

The Long Beach Opera Company, under the direction of Guido Caselotti, made its initial bow to the public at the Municipal Auditorium on September 21. Three operatic acts were given, each with a different cast: Act III of Faust, in French, Act IV of Rigoletto in Italian, and excerpts from Acts I, II, III and IV of La Gioconda in Italian. Mr. Caselotti acted in the double capacity of director and accompanist. Very good work was done by the members of the casts, which included Madeline Baker, soprano; Luis Alvarez, baritone; Carlos Villarias, tenor, and Catherine West and Ruth Fisher, contraltos. A notable triumph was scored by Louise Caselotti, youthful daughter of the conductor, and a promising mezzo in the part of Laura in Gioconda. The Long Beach Opera Company is being sponsored by public spirited citizens.

M. T. H.

LOS ANGELES, CAL.

LOS ANGELES, CAL.—The fourth season of the Los Angeles Civic Opera Company was inaugurated the night of October 3, opening with Gounod's Romeo and Juliet, with Mario Chamlee and Florence Macbeth in the title roles. While the house was not packed as at last year's opening night, approximately 6,000 people gathered to greet the return of Los Angeles' own singer, Mario Chamlee. The first honors of the evening went to Mercutio, sung by Milo Picco, with his Ballad of Queen Mab, which well displayed his fine voice and warmed the audience to generous applause. Macbeth as Juliet and Chamlee as Romeo were given a tumultuous greeting as they appeared. Macbeth made her first hit with the famous waltz song, and both she and Chamlee scored heavily in the Madrigal duet. Many curtain calls for the singers and the director, Gaetano Merola, followed. The ensembles were particularly good, the chorus being made up of young and gifted singers of the city. In the second act which opened in Juliet's garden, Chamlee stopped the performance with L'Amour. His O Night was also warmly applauded. The ensemble and quartet were excellent and in the closing duet, O Night Divine, Macbeth and Chamlee were again given an ovation. In the Chapel scene, Ezio Pinzo as the Friar and Elinor Marlo as Gertrude scored. Elvira Tanzi, a local singer, was also heartily applauded. Desire Defrere was excellent and Angelo Bada made a fiery Tybalt. Leslie Brigham, as the Prince of Verona, and Louis Keaukomo, as Gregorio, did well with their small parts. Gaetano Merola, conductor, Desire Defrere, stage manager, and Giacomo Spadoni, chorus master, are responsible for the smoothness and beauty of the performance. Serge Onkrainsky arranged the dances.

The second night brought Elsa Alsen for her only appearance, with Tristan and Isolde as the bill. Rudolph Laubenthal, tenor, scored as Tristan with his beautiful voice and keen sense of dramatic values. Alsen as Isolde gave a delineation which was traditional and at the same time original. Her voice, powerful and rich, was entirely adequate to cope with the difficult Wagnerian score, and her acting is dramatically consistent. Meisle, who sang Brangaene, showed great enlargement and deepening of tone over her first appearance here several seasons ago as Aida. Pasquale Amato as Kurvenal and Ezio Pinzo as King Marke were noteworthy. Millo Picco as Melot, D'Angelo as the steersman, Oliviero as the Shepherd, Bada as the sailor's voice, all did their share in the perfection of the

performance which was conducted by Karl Rieder. He and all of the cast were recalled many times after each act. The orchestra was composed of a large part of the Philharmonic Orchestra and to them, under the baton of Rieder, is due much of the credit of the performance.

Saturday evening, September 24, Florence Kaiser White, billed as a dramatic soprano, and supported by Charles Wakefield Cadman, composer-pianist and the Cadman Trio, gave a program in the Philharmonic Auditorium. Although billed as a dramatic soprano, Miss White sang but one aria—Verdi's Pace, Pace, Mio Dio—the balance of her program leaning to the German lieder. The Cadman Trio, with Cadman at the piano, Sol Cohen, violinist, and Robert Alter, cellist, made its initial bow in the new Cadman trio in D major. Their second group was made up of Before the Sunrise, Newema's Love Song and the Wolf Dance from Cadman's Thunderbird Suite. Miss White's voice was more lyric than dramatic. She sang easily and with a sympathetic interpretation, her voice being flexible and true. Her German songs were especially good. The trio made a fine addition to the numerous chamber music organizations of the city and won instant popularity.

NOTES

The Zoellner Conservatory gave its first annual faculty recital in its new quarters on September 30.

Mme. Rosa St. Ember's pupil, Theresa Ladowska, has joined the cast of the Nancy Welford Company in Twinkle Twinkle.

Senorita Luisa Espinal, interpreter of Spanish songs, made her appearance at the Beaux Arts Auditorium, September 27.

Maxine Carlo, with the voice of a Patti and the temperament of a Calve, was soloist with the Metropolitan Theater



JULIETTE WIHL

"A pianist possessed of exceptional qualities of technique and perception."—*Daily Telegraph* (London).

"Among the most interesting of contemporary artists."—*New York Herald* (Paris).

during the week billed as Symphony Week. She sang an aria with the finish of a mature woman. Abe Wolf, widely advertised as the leader of a jazz orchestra, assumed for the week the symphonic baton and conducted an orchestra composed of members of the Philharmonic Orchestra and his own, playing Rimsky-Korsakoff's Flight of the Bee, Wagner's overture to Tristan and Isolde, and Tchaikowsky's Nut Cracker Suite, uncovering the fact that here is a real genius of symphonic ability wasting himself on popular music. Pressure is being brought to bear to induce him to go to Europe for study and to develop his unusual gift.

B. L. H.

\$1,000 Cash Prize for Orchestra and Organ Work

The Estey Organ Company, of Brattleboro, Vt., offers a cash prize of \$1,000, for the best composition for orchestra and organ, to be submitted on or before December 1, 1927. It must not exceed twelve minutes in length, and the competition is open to all composers who have lived in the United States or Canada five or more years. Announcement of the winning composition will be made about February 1, 1928, and the work will be given public hearing at the Capitol Theater, New York.

Alton Jones Returns

Alton Jones, pianist, returned from Europe on the S. S. De Grasse on October 5. In Leipzig, Mr. Jones visited Walter Niemann, German composer, and in London he met Sir Hugh Allen, director of the Royal College of Music. Mr. Jones appeared in concert on the Ile de France when crossing, and won the favor of Paderewski, who also appeared on the program. The master sent him the following encouraging message: "I foresee for you a great career."

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ACROSS THE COUNTRY

Birmingham, Ala. (See letter on another page.)

Boston, Mass. (See letter on another page.)

Chicago, Ill. (See letter on another page.)

Cincinnati, Ohio. (See letter on another page.)

El Paso, Tex.—The El Paso Philharmonic course, which is sponsored by the El Maida Temple, A. A. O. N. M. S., is presenting Jascha Heifetz this month, the Beggar's Opera and the Cherniavskys in December and Creator's Band in January. Granville Johnson is manager.

The El Paso Symphony Orchestra, composed of fifty-four local musicians will give four concerts during the season, the first one in November. T. C. Steele is conductor.

Francis Moore, New York pianist, who spent the summer in El Paso, his old home, gave a recital preceding his return to New York. Mr. Moore had a class of advanced pupils here during the summer.

Elizabeth Garrett, blind singer and composer, sang several of her own compositions at the Lindbergh banquet at Hotel Huxmann.

Louisburg, N. C.—The music department of Louisburg College for Young Women opened with full classes in all departments. The faculty is as follows: director of music and voice department, Stella J. Mohn; director of piano and pipe organ, Harriet May Crenshaw; teacher of piano and theoretical branches, Ruth E. French; director of violin and other stringed instruments, Evelina Terry. More than sixty members of the Faculty and student body of the college went to Raleigh on October 3 to attend a concert given by Jose Mojica, Mexican tenor, assisted by Troy Sanders, pianist-accompanist. This is the first number of the Civic Concert Service, and was a complete success both from an artistic and financial standpoint. Harriet May Crenshaw is giving a series of talks on My Musical Pilgrimages to Europe before the student body.

H. M. C.

Norwich, N. Y.—Charles Floyd, tenor, teacher of voice and choir director, who within a year past has firmly fixed his position in the musical life of the beautiful Chenango Valley, covering activities in this city as well as the neighboring towns of Oxford and Sherburne, presented some of his leading pupils before a private audience at his roomy studio, September 21. Marion Sargent, sixteen-year old soprano, showed a flexible voice of much promise, with high A, easily taken. Mrs. De Boer is another true soprano, with a very good voice; she sang especially well Woodman's A Birthday. John Luddington of Edmeston is a youthful basso, and his singing of Bells of the Sea, For You, and a sacred song was much liked; he gives fine promise of future success. His brother, Alfred, has a similar low voice, and sang The Trumpeter well. James Condon, baritone, has more than local renown, and deserves it, for his smooth and expressive voice always appeals; he sang Mandalay and Sunrise and You finely. All these singers have studied with Mr. Floyd from one to six months only, and their performance augurs well for the future.

Providence, R. I.—Franco Tafuro, San Carlo Opera tenor, and his wife, B. E. Fabiani, both passengers on the Fabre Line, Patria, were slightly injured soon after landing when a taxicab in which they were occupants was struck by another machine. They were on their way to Union Station to get a train for New York. Both were taken to the Rhode Island Hospital where they were treated for lacerations.

The Chopin Club, of which Mrs. George H. H. Ritchie is president, held its first meeting of the season at the Providence Plantations Club. Reports from chairmen of the several committees were read and programs for the meetings of the coming year were arranged.

G. F. H.

Tulsa, Okla.—The Robert Boice Carson Concert Course promises to be an interesting one for the coming season. Such prominent artists as Mary Lewis, soprano; Tito Schipa, tenor; Lawrence Tibbett, baritone; Maier and Pattison, pianists; Renee Chemet, violinist; Galli-Curci, soprano; the Elshuco Trio; John McCormack, tenor; the Revellers, and the Cornell Glee Club are scheduled to appear.

L.

Godowsky to Tour Europe This Winter

Leopold Godowsky expects to leave New York the end of December for a European concert tour through England, France, Germany, Austria, Belgium, Holland, Switzerland and Scandinavia. His appearances in Germany will be the first since before the war.

His first concert will be a recital in Stockholm, Sweden. Besides a large number of recitals his schedule embraces appearances with practically all the leading orchestras of the countries he will visit.

During the past summer Mr. Godowsky further enriched the piano literature with original compositions and a number of his unique transcriptions for pianoforte. Among his recent works to be performed during the forthcoming tour are his Java Suite, and transcriptions from Schubert and Bach.

ZLATKO BALOKOVIC

Now touring Europe as follows



September	24	Kopenhagen
	28	Kopenhagen
October	2	Oslo (with Oslo Philharmonic)
	3	Oslo " "
	4	Toensberg
	6	Oslo (with Oslo Philharmonic)
	10	Stockholm
	13	Stockholm
	20	Berlin
	28	London
November	4	Sheffield
	9	London
	13	Szeged
	16	Budapest
	19	Vienna
	21	Dortmund (with orchestra)
	27	Bergen (with orchestra)
	23	Bergen (with orchestra)
December		TOUR OF 15 CONCERTS IN SPAIN
January	4	The Hague (with Residentie Orchestra)
	5	Dordrecht
	6	Leeuwarden
	8	The Hague
	9	Hengelo
	11	Utrecht (with orchestra)
	13	Rotterdam (with orchestra)
	15	Rotterdam
	16	Amsterdam
	19	Haarlem
	20	Maastricht (with orchestra)
	25	Paris (with Padeloup Orchestra)

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Fred Patton's Rise to Success Rapid

From piano salesman to a member of the Metropolitan Opera Company is the flight that Fred Patton has taken, but it has not been so easily nor speedily accomplished, for it was a passing over of the road of earnest endeavor. Only a few years ago Mr. Patton was engaged in the pursuits of the salesman, though nursing a hobby for singing by work in various New York church choirs. Fate decreed, however, that there should be a difference of opinion between the future star and his business employer, which resulted in the former's resignation from his organization and accepting vocal engagements as a temporary occupation while seeking another position. Soon the desire to accept music as a permanent profession suggested itself to Mr. Patton, and was followed. Three or four years ago he decided to take up opera, and his success in this field is indicated by the fact that the Metropolitan has engaged him for the coming season.

Mr. Patton recently gave some of his opinions to the press through the pen of William G. Stiegler of the Cincinnati Daily Times-Star in the following words: "My engagement with the Metropolitan is a great satisfaction to me, but I can scarcely describe it as a thrill. The important thing is that it means an advancement and an opportunity in a new field...The glamour of success means nothing to me. But success as a recognition of ability and achievement is gratifying because it means that I am pleasing the public, which in turn enables me to provide comfortably for Mrs. Patton and the kiddies. And there is the real thrill for me...I began studying opera with the definite ambition of winning a place in the Metropolitan or the Chicago opera companies. There was not only the difficult music and the characterizations to learn, but the foreign languages as well, and I didn't know a word of Italian, French or German when I began. I have been engaged at the Metropolitan as a basso, with a required repertory of thirty roles, all but two of which I already know."

Mr. Stiegler added his own estimation of the singer in this worthy evaluation: "While Fred Patton continues to regard his career with the equanimity and calm of the commonplace, the fact remains that his meteoric rise represents one of the most picturesque human-interest dramas in American opera annals."

Singing is not the only accomplishment of this virtuoso, for he is a versatile artist, numbering water-color painting and writing among his endeavors. He is at present working on a series of personal reminiscences and experiences under the title of *Seeing Operatic America First*.

Katharine Goodson to Return Here

Katharine Goodson, pianist, who has not been heard in America for several seasons, is coming in March for a short visit of about six weeks, primarily to make a number of records for the Duo-Art, but she will also play a few dates while here. Her many friends and admirers, however, will be happy to know that she will return in October, 1928, for a three months' tour, after which she will go to Germany for January and February, 1929. Her reception on the Continent in January and February of this year at—among others—the Beethoven Festival in the Dresden Opera House and also in Berlin (both under Fritz Busch) at the Dort-

mund and Breslau symphony concerts under Sieben and Dohrn, as well as in Munich, Cologne, Leipzig, etc., was so markedly enthusiastic that she returns to those places the coming January and February for another tour. This will extend as far as Budapest, where she will appear with the Budapest Philharmonic in the Brahms D minor concerto, under the direction of Dohnanyi.

Reddick Musical Director of Little Theater Opera Company

The Little Theater Opera Company of Brooklyn, William Reddick, musical director, is holding auditions every Monday evening at seven-thirty o'clock and on Fridays at five. Young singers desiring to gain experience are invited to make application for an audition. The success of a play last season gave birth to the idea of a movement to form a little opera company which will eventually, providing everything goes along successfully, make a tour of the smaller cities in the country. And the ultimate result hoped for is to stimulate similar small companies throughout the country, following the custom in Germany.

The Little Theater Opera Company plans to give eight performances of *The Merry Wives of Windsor*, with a chorus of twenty-four, an orchestra of sixteen, and a cast of principals. The second offering will probably be *Orpheus* and the third as yet is undecided. During the year there will be twenty-four performances, eight of each of the three operas.

Mr. Reddick is in New York again and has resumed his teaching and coaching. He accompanied Reinald Werrenrath recently at his concert in Bangor, Me., and will act in that capacity frequently this season both in and outside New York.

Maier's Activities

Guy Maier's pre-season activities are as manifold as one can imagine. He recently spent ten busy days in New York dividing his time between final examinations for the Juilliard Foundation, correcting records for the Welte-Mignon, preparation of programs for his Maier-Pattison tour as well as for his individual concerts. He is now back in Ann Arbor, where during the coming season he will devote his spare time to teaching the seven scholarship students of the Juilliard Foundation who have been assigned to Ann Arbor. On October 11, Mr. Maier held the first of his four lecture-recital classes for the Collingwood Conservatory of Music in Toledo, Ohio; other dates are October 18, 25 and November 1. On November 10 he will begin his two-piano tour with Lee Pattison with a recital in Ann Arbor. This tour of about forty concerts will leave just enough breathing space to squeeze in a series of six afternoons of children's concerts for the school children of Kansas City and a few young people's concerts in other cities. The Maier-Pattison itinerary this season extends from Boston to Havana and from New York to San Francisco.

Sara Davison Appears in Lucia

On September 8 the operatic attraction at the Starlight Stadium was Donizetti's *Lucia*. This was the second ap-

pearance of the gifted young soprano, Sara Davison, who made such a sensational debut in *Rigoletto* a few weeks previous. Miss Davison's voice is one of unusual sweetness and appeal, with a faultless technic in her coloratura singing. Her aria in the first act and the Mad Scene were sung with remarkable fluency, and throughout the opera she displayed a voice even in all its registers and thoroughly trained in the art of Bel Canto. Miss Davison is one of the artist-pupils of Mme. Colombati, well known New York vocal teacher and coach. Others in the cast were Julian Oliver, tenor, whose interpretation of Edgardo was an artistic delight to his audience; Giuseppe Interrante, well known baritone of the San Carlo Opera Company, Giuseppe La Puma, Josephine La Puma, G. Curci and Paulo Calvini. Gabriele Simeoni conducted with authority and skill.

Mme. Vinello Johnson Returns to Boston

Mme. Vinello Johnson, widely known Boston vocal teacher, recently returned from a holiday in Italy, and has reopened her school of voice and opera in Trinity Place, Boston.

Mme. Johnson's vacation combined business with pleasure inasmuch as she did considerable teaching in Rome, where she spent the major part of the summer. In this, her first season of teaching in Italy, Mme. Johnson found many young singers handicapped by incorrect position of the voice, in other words, not "placed." "A common fault," she declared, "is the confounding of vibrato or tremolo with resonance. One cannot reasonably expect to preserve the color in one's voice under such a condition."

Mme. Johnson was entertained by Maestro and Madame Carlo Peroni at their beautiful villa, the occasion being a delightful roof garden party.

Mme. Sesti Strampfer, well known portrait painter, gave a brilliant reception at her studio, in the Villa Emilia, at which, in addition to Mme. Johnson, the following were among the guests: Duchess Donna Teresa Altemps and her son, Don Alberto Altemps; Mrs. Henry Sturgis Bush, Lucretia Goddard Bush, Jocelyn Bush and Marion Regnier, of Boston; Countess Bandini, Lady Stoughton, Commander Muffone, Commander Angelini, Baron Carl Strampfer, Captain Fergusson, of the Institute of Agriculture.

The portraits of Duchess Altemps, Mme. Johnson, Lady Stoughton, Countess Bandini and a pastel of a Brazilian heiress were much admired. The painting of Miss Goddard, as Margherita in Faust, awoke great interest. Mme. Strampfer intends to exhibit this painting in the Gallery of Art this month, together with other portraits. Miss Regnier delighted the guests by her singing of a group of French songs.

The success of Mme. Johnson's work elicited many requests for her return to Italy next year for a longer season. In this connection, Mme. Johnson and Carlo Peroni, artistic director and conductor of the San Carlo Grand Opera Company, are planning to collaborate with a view to facilitating the grand opera debut of American singers.

Johnson Adds More Roles to Ravinia Successes

"There is nothing new in saying that Edward Johnson is one of the fine artists of romantic roles, but there is continual newness in the feeling of satisfaction that one experiences when present at one of his performances. When he sings you feel perfectly safe that no accident can happen, which is something, and you see a role portrayed with imagination and poetry, which is quite a bit more." So runs a comment from the Chicago Tribune upon the work of this tenor who appeared with such success at Ravinia this past summer.

Four more roles were added to Mr. Johnson's conquests there—Faust, Lohengrin, Cavaradossi in *Tosca*, and Julien in *Louise*. The last named was the singer's debut in this role; nevertheless, the Chicago Journal of Commerce stated that "he sang and acted Julien as though it had been a part of his repertory from the outset of his artistic life," and this after only three weeks of study for the part. The Chicago Post noted that "he sang with confidence and certainty. Indeed, his voice sounded more than usually flexible. He always gets there with a tone, rich, full and resonant. His big passages were negotiated with surety, and his voice had color, and in the high notes brilliancy." The Chicago Herald and Examiner felt that his conception of the part "seemed less a type and more a personality of the Bohemian world." This same paper commented upon his work as Lohengrin in noting that "One left it, convinced anew that Mr. Johnson is an artist of astonishing resource and a linguist of rare attainments even in the polyglot world of opera."

Bel Canto Studio Scholarship Winners

The Bel Canto Studio, Inc., of New York, has announced the winners of the two scholarships offered by that school, one for a student born in the United States or Canada and another for one born abroad. On October 12, a special audition was held at the studio for the nine weekly winners, selected from the applicants who have entered the contest since September 7. The weekly entrants all sang their numbers well at the special audition, and it was a very difficult task to select the most talented and deserving student who possessed the greatest gift for singing. The scholarship entitles the winner of from one to three years' study, and on completion of the study period a free trip to Italy is also included. Of the American group, Josefa Chokova of New York has been selected, and of the European group, Alfredo Carniato of Italy is the winner.

Milan Lusk Honored

Milan Lusk, internationally renowned violinist, who recently fulfilled a concert tour of university cities, has again been honored by a special message from Queen Marie of Roumania. The letter, which bears the royal crest, acknowledges the note of condolence sent by the young violinist. It will be remembered that Lusk was knighted by the late King Ferdinand last spring, one of the very last decorations bestowed by His Majesty before his last illness.

Glenn Drake Begins Concert Season

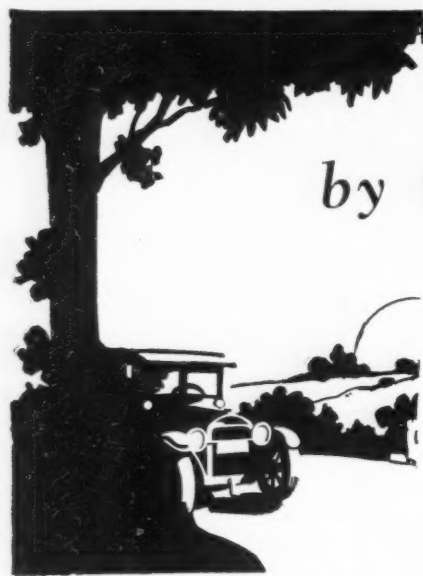
Again this season, engagements are numerous for that ever popular young American tenor, Glenn Drake, and these include many re-engagements. He started his concert work on October 12, and during the month will be heard in four states—Wisconsin, Iowa, Missouri and Michigan. His opening concert will be in Iowa Falls, Ia., Mr. Drake's home town.

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E. W. Osborn, Evening World

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Leonard Liebling, Music Critic, N. Y. American

"Hope Hampton holds embryonic promise of a future Mimi, Manon or Marguerite."

Hans Stengel, Journal

"Audience applauded riotously."

Alan Dale, American

"Sang very charmingly indeed. Her voice is well cultivated and of sympathetic quality."

J. Brooks Atkinson, Times

"Miss Hampton uses her voice well."

Variety

"It is something of a triumph for Miss Hampton."

The Billboard

"Her voice is so delicately fine. It is remarkably true and of beautiful quality. Much more of her singing could well be stood."

John Anderson, Post

"Drew immediate enthusiasm. Revealed a pleasant and copious voice, and used it with color and discretion."

Robert Coleman, Mirror

"She was cheered. Frantically cheered."



HOPE HAMPTON

Starring in "My Princess"

Burns Mantle, News

"She sang, and sang well."

Walter Winchell, Graphic

"Scored a personal triumph."

Frank Vreeland, Telegram

"A persuasive soprano. True bird tones."

Gilbert Gabriel, Sun

"She has a truly good voice."

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Telephone—Circle 1787

ARTISTS EVERYWHERE

Horace Britt, cellist, member of the Letz Quartet, is now touring Spain at the special invitation of Pablo Casals.

Lucille Chalfonte, American coloratura soprano, who made a successful debut in New York last season, is listed among the newcomers to the Chicago Civic Opera Company's forces. Miss Chalfonte recently returned from a European tour where she gave a series of song recitals in leading cities. The soprano sang in New York in musical comedy previous to coaching for grand opera.

Marguerite D'Alvarez, contralto, is scheduled for a visit to Mexico City, where she will give recitals, upon her return from her present European tour. Shortly after singing in Mexico, she will appear in Washington, D. C., where her brother, Marquis D'Alvarez de Buenavista, has been instrumental in organizing a Society for Cooperation in Music among the diplomatic colony in the Capital City. The young Marquis is a recent addition to this group, being an official of the Peruvian Embassy. His new society is an outcome of the recent music festival at the Pan-American Union.

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Amy Ellerman has had interesting engagements recently, among others, at Lake Mohonk, N. J.

George Folsom Granberry, director of the Granberry Piano School of New York, and director of music at the Berkeley Institute of Brooklyn, gave an illustrated demonstration on October 5 at the school on Making The Early Music Lessons Musical, in which he demonstrated actual presentation of some of the most important elements of music such as all music teachers must be prepared to teach. These demonstrations form a regular part of the professional training for music teachers as conducted by Mr. Granberry in his professional classes at the school and at the University of Georgia, where he is director of music at the summer school.

Ibolyka Gyarfás, of Budapest, came to America a short time ago, and has become so fascinated with the quickened tempo of life here that she is planning to become an American citizen and to make this country her permanent home. Although still a young artist, Miss Gyarfás has had a remarkable career abroad. She has played command concerts at most of the courts of Europe and also been decorated by the King of Belgium and King Ferdinand and Queen Alexandria.

Myra Hess played Beethoven's G major concerto at a recent Queen's Hall Promenade Concert, and that she scored a decided success is evident from the following extracts from the London Times of September 17: "Last night at Queen's Hall, Myra Hess played the G major piano concerto. Every year Miss Hess creates the illusion that she is playing it better than she has ever played it before; every year there seems to be no further scope for greater finish, or surer poise, for greater intimacy or more subtle judgment. Yet every year she carries us, or seems to carry us, to a new high-water mark. The Beethoven piano concerto No. 4 at the Proms has become a kind of movable red-letter day in the musical calendar." According to the London Daily Express, "There were cheers for Myra Hess, who played the solo part in the fourth pianoforte concerto sensitively and with a ringing clearness."

Myra Mortimer, American lieder singer, who is now touring Europe, will sail for America on the S. S. Majestic on October 26 to begin her four months' tour of this country. Her opening engagement will be at Carnegie Hall, New York, on November 7, and she has fashioned for this occasion an interesting program of old English, modern American, Schubert, and Wolf songs. Miss Mortimer is presenting the same program at her Copenhagen and Stockholm recitals early this month. Coenraad V. Bos is acting as accompanist for the singer.

Katherine Palmer, soprano, is to sing in Nutley, N. J.,

with the Nutley Choral Club, on November 18. She appeared last season with the club, which was singing under the baton of Frank Kassehau, and was promptly reengaged for this concert. Miss Palmer is also assisting on Sunday nights at radio station WJZ, New York, where a quartet has been engaged to broadcast music which has been set to famous literature, under the leadership of Conductor Sodero.

Alice Paton, soprano, who made a successful New York debut last spring, is now making a trip through Nova Scotia in company with her parents. She will visit Yarmouth and Halifax and upon her return to her home in Dover, Miss Paton will make arrangements to come to New York for the winter. She is being booked for several concert appearances during the coming season.

Anton Rovinsky, pianist, will make a tour to the Pacific coast next spring, having been engaged for recitals in Los Angeles, Long Beach and San Francisco. He will present three of the programs already heard by Eastern audiences—"Contrasts and Parallels," a program designed to show the utility of historical or chronological approach to music; "Quasi Historical," which is to interpret the classics in terms of the moderns, and "Sacred and Profane," planned to show that the real essence of music remains the same in all composition, through a profile history of three centuries.

Leon Sampaix, pianist and member of the Ithaca Conservatory of Music, will give two recitals in Town Hall this season. He also will be heard in Chicago, where he scored a great success last winter, as well as in Boston and a number of other cities.

Harold Samuel, pianist, arrived in New York recently on the S. S. Corona, and opened his American tour at Sweet Briar College, Va., on October 7. He will remain in this country until the middle of January.

Alfred San Malo, South American violinist, will return to New York from Paris within the near future, his first concert of the season to be given in Carnegie Hall, New York, the latter part of this month, after which he will make an extended tour. During the past summer, Mr. San Malo transcribed a number of compositions of Inca music which he will later present on his programs. The violinist is under the concert direction of Beckhard & Macfarland.

Elliott Schenck's arrangement of the music for Walter Hampden's production of Ibsen's An Enemy of the People has proved eminently successful. Mr. Schenck, who is conducting the orchestra until things get under way, has chosen the very best musicians available. The violin section is headed by George Raudenbusch, the cellos by James Lieb-ling and the first oboe is Hyman Rosenblum.

Ruth Shaffner has returned to New York and begun fulfilling engagements in oratorio and concert. She is soprano soloist of St. Bartholomew's Church in New York and also is a member of a vocal quartet which is being booked for concerts by Daniel Mayer. The three other members of the quartet are Amy Ellerman, contralto; Ernest Davis, tenor, and Norman Joffe, bass-baritone.

Albert Stoessel, director of the Department of Music at the New York University, has announced the inauguration of a series of courses of special interest to pupils of private teachers. These courses will treat understanding and appreciation of music, elementary harmony, elementary counterpoint, musical criticism, orchestral playing and ensemble, and will be given at the Washington Square Center of the University in New York. A unique feature of the courses given at this center is the class in conducting held each Saturday morning under the direction of Professor Stoessel. The class has two divisions—first and second year conducting—and each division is devoted to score reading and practical conducting.

Nevada Van der Veer, American contralto, who has been spending the summer and early fall in Germany, appeared in recital September 16 at the Bluthner Saal, Berlin, with such outstanding success that she has been engaged for two return performances next year. She appeared with the Philharmonic Orchestra in Berlin on October 2 and 3 under the baton of Schuricht, singing Delius' Mass of Life.

Theodore Van York, tenor and vocal teacher, announces the opening of his New York studio, two afternoons weekly being devoted to his classes in Mount Vernon, N. Y.

Mary Wildermann, pianist and instructor, sends the MUSICAL COURIER picture cards of Lucerne, Montmartre and The Guildhall, London, all this announcing her early arrival in New York, where she will soon resume her Institute classes.

Reinald Werrenrath, received much praise from the critics of the cities where he was heard during August. The Cedar Falls Record of August 13 wrote: "From the moment that Reinald Werrenrath started singing last night the large audience sat up and listened intently, knowing that they were in the presence of a great artist. Before the program was over every music lover was charmed and thrilled with the wonderfully rich and sweet baritone voice and the vibrant personality which made each song its very own." The Dayton, Ohio, News of August 15 commented upon the "scores of devoted admirers" which crowded to hear the baritone sing, and continued: "His program was the type that appealed to such a varied audience. It was constructed for the pleasure of both the layman and the student of music. The prologue of Pagliacci displayed the resonance and depths of the singer's voice." Mr. Werrenrath gave a recital at the Buzzard's Bay home of Edgar B. Davis on September 11, and was the featured artist representing A. Atwater Kent at the radio banquet, during the radio show, at the Hotel Astor, New York, on September 21.

New Althouse Date

Paul Althouse has been engaged to appear as the soloist with the Indianapolis Teachers' Chorus in that city in the spring while en route to his appearances on the Pacific Coast.

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2. BIZARRERIES, Opus 25.....Myaskowsky
3. a) VISION FUGATIVE } Prokofieff
b) MARCHE }
4. FASCHINGSCHWANK AUS WIEN.....Schumann
a) Allegro d) Intermezzo
b) Romance e) Finale
c) Scherzino
5. a) EL PUERTO } Albeniz
b) EVOCATION }
c) EL ALBACIN }



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Yeatman Griffith, internationally renowned vocal pedagogue, is photographed herewith together with his Beaumont, Tex., master class. The first summer session was held at the Hotel Beaumont from September 19 to October 1, well known singers, teachers, and students attending from many cities in Texas, Oklahoma, and Louisiana. The schedule was solidly booked and so numerous were the requests for extra private lessons that Mrs. Yeatman Griffith, who is her husband's associate teacher in the New York studios, also taught in order to meet the demands.

Yeatman Griffith was petitioned by the entire master class to return next summer and was presented with a beautiful gift, the presentation speech being made by Mrs. Neva

Chinski, prominent singer and teacher of Beaumont at whose request and arrangement this master class was taken to Beaumont. In the above photograph are: (front row, seated) Mr. and Mrs. Yeatman Griffith, Lenore Griffith, William Griffith, personal representative of his father, Mrs. Neva Chinski, and Jewell Harned, accompanist.

The Yeatman Griffith family arrived in New York City on October 5 for the reopening of their New York studios that day.

Active members of the Beaumont master class were: (Beaumont, Tex.) Mrs. C. H. Ainsworth, Lela Banks, Bettina Burnaby, Margaret Bettis, Mrs. Neva Chinski, Mrs. E. Cockrell, James Fumuso, Mrs. Harvey Gilbert, David Hearn, Margaret Hielshire, Mrs. J. L. Kershner, Mrs. Ione Townes Locke, Mrs. Ray Lighthall, Mrs. D. H. Largent, John Phelan, Anthony Phelan, Glen Russ, Loraine Rutt, Eloise Rush, Mrs. J. T. Shelby, Mrs. J. H. Sawyer, Mrs. A. E. Wenham; (Port Arthur, Tex.) Mrs. J. E. Biggins, Mrs. F. P. Dodge, Mrs. R. L. Drake, Mrs. Clifford Hall, Mrs. E. H. McGuire, Mrs. M. J. Panton, Mr. and Mrs. Joe Parks, Mrs. R. Theobaldt; (Lake Charles, La.) Mrs. D. Carter, W. Cline, Bart Jones; (San Antonio, Tex.) Mrs. Mary Stuart Edwards, Mrs. E. H. Schmuck; (Tyler, Tex.) Mrs. T. H. Lawrence, Mrs. J. W. Smith; (De Ridder, La.) Mrs. A. R. LeCompte, J. W. Horton, Jr.; (Orange, Tex.) Mrs. E. W. Brown; (Mercedes, Tex.) Mrs. Lucy F. Hager; (Tulsa, Okla.) Ruth Shaffer.

that child has a voice." When she was well and strong, her parents had come to the conclusion that she really had a voice. They took her to New York, found living quarters for her at The Three Arts Club and selected her teacher, Dr. Sullivan, then leaving her to study. Since then Miss Elderkin has sung with five different opera companies, making her debut as Nedda in Pagliacci at the Brooklyn Academy of Music, where she sang the role on three days' notice.

This past summer she had an audition with the director of the Chicago Civic Opera, who and after hearing hundreds of voices, told her that he liked her voice better than any he had heard, but that he was going to Europe to hear some more, and if he didn't find any he preferred, he would get in touch with her on his return. The rest of the story



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BURKE

Soprano

Winner of the NFMC Prize

Sullivan Artist-Pupil for Chicago Opera

With the approach of the opera season, one notes among the newcomers with the Chicago Civic Opera Company the name of Eleanor Elderkin, a young American soprano, who will sing during the 1927-28 season. Miss Elderkin is a pupil of Dr. Daniel Sullivan and is frank to admit that to him she owes her present success and the fact that she has remained with Dr. Sullivan until he had finished developing her voice. Besides teaching her how to sing, Miss Elderkin claims Dr. Sullivan did much toward keeping up her enthusiasm and confidence, and during the three years she studied with him he was "a wonderful source of inspiration."

She is the daughter of Mr. and Mrs. W. W. Elderkin of Pittsburgh, Pa., and as a child was so delicate that her parents sent her to a teacher to take breathing lessons. This teacher told her to stay out-of-doors as much as possible; after that the neighbors saw the little girl tending her little garden daily during which time she tried out her breathing. She also used to hum tunes while working. One day her mother heard her and said: "Why, I believe



ELEANOR ELDERKIN

is short—he came back and signed up Miss Elderkin. She will open with the company in Chicago on November 3.

Miss Elderkin says she has always kept before her an old motto of her grandmother's: "Set your stake and work to it." She has, therefore never deviated from a straight line, but has kept singing and studying ever since she reached New York.

Miss Elderkin has never cared much for society and thus has been able to devote her entire time to her voice. She has always had a church position, but has kept working on toward her goal, never getting "studio-bound." She was soloist at Grace Episcopal Church in New York until she signed her contract with the Chicago Civic Opera Company. Having studied piano when she was a child, Miss Elderkin is able to play her own accompaniments.

The Coolidge Prague Concerts

The order of the concerts arranged by Mrs. E. S. Coolidge, of Pittsfield, for October 22 and 23 in the rotunda of the Artists' Club in Prague is as follows: October 22, Alois Reiser's string quartet, Francesco Malipiero's primo tempo for piano and cello, Ernest Bloch's suite for violin and piano; October 23, Charles M. Loeffler's Canticum Fratres Solis for soprano and chamber orchestra, Frederick Jacobi's Deux Prières Assyriennes for soprano and chamber orchestra, Arnold Schönberg's string quartet, op. 30 (composed this year), Ottorino Respighi's Triciclo Botteciano for chamber orchestra. This music will be performed by the Novak-Frank Quartet; the Kolisch Quartet, of Vienna; Hans Kindler, cellist, and Emma Lubeck Job, of Frankfurt.



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PROGRAMMES

Sunday Evening, October 23rd

SONATA, G major, Köchel 379.....Mozart
SONATA, E major, Op. 36a.....Busoni
SONATA (à Ysaye).....Franck

Sunday Evening, November 6th

SONATA, E major, Op. 9.....Jarnach
PARTITA, D minor.....Bach
(For solo violin)
SONATA, D minor, Op. 108.....Brahms

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The thirty-seventh year of the Chicago Symphony Orchestra's activities will embrace the thirty-seventh season of the Friday Afternoon and Saturday Evening Symphony Concerts, the third season of the Tuesday afternoon Symphony Concerts, the ninth season of the Children's Concerts, and the fifteenth season of the Popular Concerts; all of which will be given in Orchestra Hall. In addition, there will be the usual series at the University of Chicago and at Milwaukee and a limited number of single concerts in a few nearby cities.

Frederick Stock continues as conductor, entering his twenty-third year in that capacity with the Chicago Symphony Orchestra.

The Friday Afternoon-Saturday Evening Symphony Concerts

(Thirty-seventh season.) These series will consist of twenty-eight successive Friday afternoons and twenty-eight successive Saturday evenings, commencing October 14 and 15, the longest continuous season of symphony concerts in America. The programs of the two series will be identical.

Soloists

The artists engaged as soloists are:

Piano—

OSSIP GABRILOWITSCH
GITTA GRADOVA
PERCY GRAINGER
MYRA HESS
VLADIMIR HOROWITZ
GUY MAIER
LEE PATTISON
ELLY NEY
LEO PODOLSKY

Violin—

REMO BOLOGNINI
JACQUES GORDON
PAUL KOCHANSKI
ALBERT SPALDING

Violoncello—

MAURICE MARECHAL
ALFRED WALLENSTEIN

Vocal

FLORENCE AUSTRAL
RICHARD CROOKS

Guest Conductor—

MAURICE RAVEL

Harp—

JOSEPH VITO

The Tuesday Afternoon Symphony Concerts—12 Performances

(Third Season.) Probably not since the foundation of the Chicago Symphony Orchestra thirty-seven years ago has any series of concerts in Chicago met with such instantaneous popular success as these "Tuesday Symphonies." Inaugurated two years ago with six performances in the series, the number was last winter increased to twelve. Young as is this series, it has been acclaimed in musical circles in both America and Europe as one of the most delightful major musical events extant. The series this winter will consist of twelve performances, to be given in Orchestra Hall on the second and fourth Tuesday afternoons of each month, beginning October 25 and ending April 10.

Soloists

The artists engaged as soloists are:

Piano—

HAROLD BAUER
PERCY GRAINGER
IRENE SCHARRER

Violoncello—

ALFRED WALLENSTEIN
MAURICE MARECHAL

Violin—

REMO BOLOGNINI
JACQUES GORDON
JACQUES THIBAUD

Harp—

JOSEPH VITO

The Children's Concerts

These concerts this winter enter their ninth season. They consist of two identical series of six concerts each. Series A will be given on the first Thursday afternoon of each month, and Series B on the third Thursday afternoon. Both series will begin in November. The programs will start at 3:45 P. M., and will be of about one hour's duration. They will be interspersed with explanatory remarks by the Director and with appropriate stereopticon illustrations. Adults will be admitted to these concerts only when acting as escorts to children. Children attending these concerts as season patrons acquire an appreciation and understanding of the fundamentals of good music which will remain with them throughout their lives; the concerts also will prove an invaluable aid to the child studying music.

The admission charges are nominal.

THE DATES—THURSDAY AFTERNOONS AT 3:45

SERIES A		SERIES B	
November 3	February 2	November 17	February 16
December 1	March 1	December 15	March 15
January 5	April 5	January 19	April 19

The Popular Concerts

Although the Popular Concerts are not open to season subscription, the ever-increasing number of inquiries regarding these performances prompts the publication of the following information regarding a series of concerts which has become an "institution" unique in orchestral activities in America. The season embraces sixteen programs. They are given on the second and fourth Thursday evenings of each month, with such additional performances as are necessary to fill the quota on the occasional fifth Thursday and on opportune Wednesdays. The tickets are disposed of through the welfare departments of industrial plants, etc. Only such tickets as these agencies do not require—and the number is indeed very small—can be offered to the general public. These are placed on sale at Orchestra Hall box office the Monday morning before the concert. The concerts are not advertised. The admission prices are nominal: 15c, 25c, 50c. Chicago's most representative and best-known business houses and institutions have enjoyed the privilege of the Popular Concerts for fourteen years. Membership in the "Popular Concert Family" is an enjoyable distinction easily attainable by those qualified for admission.

The Civic Orchestra and School Activities

The Civic Orchestra of Chicago is sponsored by The Orchestral Association (the governing body of the Chicago Symphony Orchestra), and the Civic Music Association of Chicago. Its purpose is the training of American performers for symphony orchestras, and in its eight years of existence has provided some of the principal orchestral organizations in America with thirty-five players of admirable worth—twelve of these being taken into the Chicago Symphony Orchestra. The plans for the Civic Orchestra for this winter are that in addition to the routine of orchestral playing which has been given in the past, there will be provided class tuition in the playing of the different instruments. It is not proposed to teach students how to play the various instruments—the objective is the teaching of orchestral performance. Applicants will be required to pass an examination. The curriculum will include hour classes in sight-reading for each section of the orchestra; hour classes in chamber music playing; hour classes in technical preparation—tone production, etc.; hour classes in orchestral repertory and two full orchestra rehearsals weekly. These classes will be conducted (under the supervision of Frederick Stock and Eric DeLamarter) by the principals of the various sections of the Chicago Symphony Orchestra. Further information will be furnished, upon request, to those interested.

NEW YORK CONCERTS

OCTOBER 11

The Florentine Polyphonic Choir

The season of concerts is beginning, and beginning auspiciously. There could scarcely be a more acceptable offering of the early season, or the late season either, for that matter, than the Florence singers who appeared before a large audience at Carnegie Hall on October 11. This choir consists of men and women, trained and conducted by Sandro Benelli, and giving a program of variety and charm, from the early classical church music of Italy to music of the present day. The program opened with Palestrina and closed with a "vocal march" by Cherubini, two pieces as different as night from day or as day from night, and between these two were pieces by the moderns, Pizzetti, Platania, Monteverdi and others, some sacred, some secular, some gay and some grave.

The choir and its conductor are robed in flowing garments of manifold color and design, the general effect being that of an opera chorus where the plot is laid in the Italy of several hundred years ago. The result is lovely. Instead of the usual group of ordinary looking people with all sorts of figures, of all sorts of sizes, and looking more or less shabby in worn evening gowns or worn dress suits, we have here a tasteful and pleasing picture which adds to the delight one takes in the music.

Vocally speaking and musically speaking the choir is remarkable. Benelli, who looks like some old painting of a choirmaster of the middle ages, and who conducts without the aid of a stick, and bows his thanks for the applause with a stiffness and lack of grace that is altogether appealing, knows his music and his choir thoroughly. He brings out the weaving parts of the polyphonic music with an extraordinary clarity, so that, even in the most complicated passages, the musical structure is elucidated and none of its beauty lost to the audience. Much of the music was unaccompanied, but the Ave Maria of Pietro Platania was supported by Tymbrels, bass drum and gong, and the Perosi quartet by the organ. There were many solos—by Lovera Omasi, bass, Valdarnini Umberto, tenor, Augusta Quaranta, soprano, Barbieri Guido, tenor, Lelia Cambi, soprano, and Dora Domar, soprano,—but in nearly every case the solo was incidental to the chorus and accompanied by the chorus.

One of the things that must particularly be noted is the beauty of tone of this chorus. The tone itself, quite apart from the harmony or the melody, has its own delicious appeal. The result is, that the moment one hears the first note of the choir's program one is predisposed towards it. And as the program continues one realizes that the performances are of the rarest perfection. The interpretations leave nothing to be desired, and the total balance, the dynamic effects, and the general colorfulness, vivacity and personality of the whole leaves the impression of a real, vivid and living thing of genuine and unforgettable worth.

OCTOBER 12

Marie Elizabeth Fluegel

Of unusual interest was the debut recital of Marie Elizabeth Fluegel, mezzo-soprano, which took place at Town Hall on October 12. Beginning her program with a group

Mme. Margaret
MATZENAUER

is singing

DAWN IN THE DESERT

(2 keys) by Gertrude Ross
Price 40 cents net

Mme. Matzenauer, first of the many famous artists to broadcast in the Atwater-Kent hour this season, sang "DAWN IN THE DESERT" most successfully.

Mme. Ernestine
SCHUMANN-HEINK

is also singing

"DAWN IN THE DESERT"

Published by
WHITE-SMITH MUSIC PUBLISHING CO.
Boston: 40-44 Winchester St. New York: 13 East 17th St.
Chicago: 316 So. Wabash Ave.

of German lieder, with which Miss Fluegel immediately charmed her audience, she continued with two groups of French compositions and English songs. In her singing she revealed a beautiful mezzo-soprano voice, rich in quality, and of good volume. Her diction was clear and distinct, and the rendition of the entire program was an unmixed pleasure. Miss Fluegel was heartily received by audience and press alike, one of the newspapers saying that "Miss Fluegel has a perfect mezzo." Kurt Schindler at the piano is always a capable assistant.

Beethoven Symphony Orchestra

New York's orchestral season was launched by the Beethoven Symphony Orchestra in Carnegie Hall on October 12 before a large and enthusiastic audience. New York can feel pride in this, its youngest symphony orchestra; and, judging from the type of work displayed upon this occasion, a splendid future may be expected for them.

Georges Zaslawsky, conductor, is a figure of authority, of simple dignity and quiet power, and possessed of abundant musical temperament. His audience is of little concern to him as he conducts; he seems to be imbued only with a sincere interest in the compositions he interprets. His readings possess individuality, and he has the faculty of inspiring his men to give the best that is in them.

In selection and arrangement, the evening's program was unusually fine. The opening work was Beethoven's Egmont overture, a model among works of its kind. The rendition was, properly, along traditional lines; objective, broad and dignified. The impressive introduction was marked by fine sonority and attack. An ovation was tendered conductor and performers at the close of the second number, the seldom heard Fantastic Symphony by Berlioz. The five movements of this remarkable work—Dreams and Passions, A Ball, Scene in the Meadows, March to the Scaffold, and A Witches' Sabbath—are like the five acts of an intensive drama. Berlioz was not a melodic poet, painting in soft tints and shadings; he was a mighty dramatist, depicting in vivid colors the surge of powerful human passions. The Fantastic Symphony, which is surprisingly modern in idiom, is a portrayal in tone of the tragic story of Berlioz's own life, and it thrilled with renewed life and vitality under the baton of Georges Zaslawsky.

The second half of the program contained the first New York performance, and the second performance anywhere, of the Cortège Macabre by Aaron Copland. The youthful composer himself played the piano score, and shared honors with the conductor at its completion. The initial performance of this work, which was composed in Paris five years ago when Mr. Copland was but twenty-two years of age, was in Rochester, N. Y., two years ago. Luella Melius, coloratura soprano of the Chicago Opera, was the soloist, presenting the Queen of the Night aria from Mozart's Magic Flute, and the sprightly and effective Je Suis Titania from Mignon. She was recalled many times to acknowledge sincere applause, and the only regret felt by the audience was that they had not been permitted to hear her lovely voice at more length. A spirited performance of Dvorak's rollicking Carnival overture brought the concert to a close.

OCTOBER 13

New York Philharmonic

New York's oldest symphonic body, aged eighty-five years, opened its annual Carnegie Hall season with a strident orchestral program consisting of Vivaldi's Concerto Grosso in A minor, Vittorio Rieti's Concerto for quintet of Wind Instruments, P. O. Ferrou's Fables (Crowds) and Beethoven's Second Symphony. Willem Mengelberg was the conductor.

Prolonged handclapping greeted the leader when he stepped into view, and testified to his popularity with the patrons of the Philharmonic.

The orchestra sounded fresh and vital, and gave a finely finished performance of Vivaldi, which Mengelberg phrased and accented with his accustomed dignified treatment of the classics. Beethoven, too, had a scholarly reading. The second symphony is interesting only historically, however, and hardly indicates the overpowering genius of the creator of the Ninth.

Rieti's piece, in which the flute, oboe, clarinet, horn, and bassoon are the "solo" performers, revealed clarity of form, transparent counterpoint, snatches of melody, and sparkling humor—and yet the composer (a young Italian born in 1898) is a modernist, and pupil of the advanced Casella. This concerto reminds one a bit of the style of Hindemith. Some commentators have found a parodistic tendency in the Rieti score, and perhaps that is his intent, but one need not bother with such an interpretation. The composition (broadly speaking, a modern treatment of the Concerto Grosso form) is good music, and that is all that matters. The work was first played here by Fritz Reiner, at the Stadium, in August 1925. Last week's hearers received it well.

Ferrou's Fables need not detain us long. It is not amplified by any "program" and therefore the suggestion emphasizes itself, that the score depicts the pulsing of modern life, the struggle for existence, mob psychology, or something of that sort. It is turgid music unevenly scored, not melodious, and unoriginal in harmony and orchestration. Ferrou is a Frenchman, born in 1900, and studied, among others, with Florent Schmitt. The performance of Fables at the Philharmonic was the first in America.

Both novelties were played and led with artistic care. The program was repeated on Friday afternoon, October 14.

OCTOBER 14

Isabel Richardson Molter

Isabel Richardson Molter, soprano, was well received by a large audience at her recital at Town Hall on October 14. Her program was interesting in selection, and ranged from

simple ballads to an intensive and dramatic Beethoven aria. In response to enthusiastic applause, the soprano repeated two of her numbers, in addition to singing several encores.

The program opened with a group of Strauss songs, which were sung with genuine emotional intensity and excellent diction. A notable feature of this group, as with later ones, was the really beautiful pianissimo of the singer. Mrs. Molter lives through her songs as she sings them, thus making them realistic and vital. Beethoven's recitative and (aria, Abscheulicher, wo bist du hin?, from Fidelio, was a bright point in the evening's performance; and the singer's mellow resonant voice was shown to much advantage in the French group, which was also characterized by admirable diction. Her versatility in depicting widely varying moods was notable in this group as well. Worthy of special mention was Mrs. Molter's rendition of Georges Nuages; and La Pluie, by the same composer, had to be repeated. Malinson, Cyril Scott and Bantock were names appearing in her first group of finely interpreted English songs, and the final group included Mühlert's Fulfillment, Foster's My Menagerie, Lester's Nocturne and Manney's May Morning.

Harold Molter was an excellent accompanist, possessing the faculty of entering into and sustaining the various moods depicted by the singer.

OCTOBER 15

Augusta Lenska

Sound musicianship and intelligence place Augusta Lenska's song recital at Town Hall on October 15 in that group of unusual music events. Add to these a voice of even timbre and full beauty, and one could not but find this an afternoon of pure enjoyment. So well does Miss Lenska know what she is about that each song, each aria, was clothed in the atmosphere with which she touched it. The little book of words was not needed. Because she is a thorough musician, she translated the words into music, and each word held its meaning. That is as it should be.

The program could not have been arranged in more interesting fashion. There were unhackneyed airs of Gluck, Handel, and an aria from Mozart's La Clemenza di Tito, sung with clarinet and piano accompaniment. The German group comprised unconventional songs of a conventional array of composers—Schubert, Brahms, Mahler, and Strauss. An aria from the Prophet, in distinct contrast to the lieder which preceded it, displayed Miss Lenska's abilities as an operatic artist. And her singing of Dejanir's air from Saint-Saëns' opera of that name, sung for the first time here, was as broad and effective a piece of dramatic singing as has been done in our city in some time. Valde of Medtner, Gretchanoff's Steppe, and two Carpenter songs completed her program.

Louise Arnoux

Louise Arnoux, mezzo-soprano, who made a successful debut last season, gave a recital in Town Hall on October 15 with the distinguished cooperation of Carlos Salzedo, composer and pianist, Marie Miller, harpist, Meredith Wilson, flutist, and Richard Hageman, who acted as accompanist and also present in the capacity of composer of nine of the most attractive songs on the program.

Miss Arnoux appears in her recital in what may be called two capacities. She appears, first of all, as a recitalist in songs of the usual and familiar sort, and then in French songs in native costume and dialect. On the occasion of her latest recital, Miss Arnoux sang four Chansons Limousines with flute obligato; very attractive songs and very charmingly done. Miss Arnoux is, indeed, above all things a singer of extraordinary charm. She has a manner and a method all her own, and both manner and method are such that they should assure her widespread success if they are properly placed before the public in crowded America. In addition to the Chansons Limousines Miss Arnoux sang songs by Duparc, Ravel, Chausson and Debussy; a group of Moussorgski, three poems by Stéphane Mallarmé set to music by Carlos Salzedo, with accompaniment of harp and piano; Christ Went Up Into the Hills, by Hageman, and two Carpenter songs. Miss Arnoux, although her own art is such that it needs no support, was

(Continued on page 29)

**SONG SUGGESTIONS FOR
YOUR REPERTOIRE**

- Easthope Martin*.....COME TO THE FAIR
HARP OF THE WOODLAND
WAYFARER'S NIGHT SONG
- London Ronald*.....SOUTHERN SONG
SHEEPFOLD SONG
VOICES ALL ARE STILL
- Daniel Wood*.....I HEARD YOU GO BY
- A. R. Hodgson*.....DAFFODIL GOLD
- Stanley Dickson*.....THANKS BE TO GOD
- Orlando Morgan*.....CLORINDA

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MUSIC AND THE MOVIES

MUSICAL COMEDY AND DRAMA

By JOSEPHINE VILA

THE VALUE OF PRESENTATIONS

The New York movie goer is being favored these days with all sorts of innovations and specialties. This is due to the keen competition existing between the screen palaces dotting Broadway. The weekly shows moved along in their mechanical sort of way until the advent of the Paramount, Roxy's, and more recently the Colony, under the regime of Hugo Riesenfeld.

Movie magnates still claim it is the picture that draws. Even John Murray Anderson, who produces such fine presentations for Paramount, gives first place to the film, although he says the future may reverse things. Along came Roxy with his elaborate musical presentations, and the pictures, outside of such specials as What Price Glory and Seventh Heaven, have been average. Nine out of ten persons who weekly visit the Roxy are frank to say that the things that delight them the most are this super-show man's presentations. And we are strongly inclined to agree with them.

Major Edward A. Bowes, with his finger on the pulse of the modern movie goer, seems to sense the swerving fancy of his patrons and has inaugurated a new amusement policy, which, undoubtedly, was the drawing power last week. It was Pat Rooney, Marion Bent and Pat Rooney, 3rd, along with other well known lights of the variety and light opera stage, who broke all records since the opening of the Capitol. At every performance the capacity of the house was taxed. Major Bowes has received congratulations from such dignitaries as Governor Smith. His new Sunday popular symphonic concerts have the warm approbation of Gatti-Casazza and Willem Mengelberg. To heighten the novelties further, Anna Case, well known soprano, appeared last Sunday as the soloist with the orchestra. Another guest artist with the family is Maria Koussevitzky.

This week the Capitol is going one better—Nora Bayes, assisted by Dudley Wilkinson, heads a revue called The Spirit of Syncopation; the genial Ben Bernie wields the baton and acts as master of ceremonies, while there is also Lester Allen, late star of the George White's Scandals and Nellie Breen, Bobbe Arnst, the dancer, Morton Downey, and the familiar Chester Hale Girls, always a welcome feature.

Mr. Riesenfeld makes the picture the feature at the Colony, but his presentations, nevertheless, are attracting notice. What could be more lovely than the prologue last week to Surrender, in which Josiah Zuro's skilful hand was felt.

Joseph Plunkett's offerings at the Strand are novel and entertaining. New Palaces come and go, but the Strand's business is apparently not affected. Its foundation is solid.

And, of course, since its doors opened Paramount has drawn thousands. New York is certainly large enough for more of these theaters and, doubtless, in a year or so, there will be some additions. While there is that keen spirit of competition the shows will be good and the audiences large. That is why we say that the Metropolitan movie goer is being served generously with A-1 presentations, expansion policies and pictures that are good, bad and indifferent.

WHEN A MAN LOVES RETURNS

After John Barrymore's long run on Broadway in the Warner Brothers' version of Manon Lescaut, re-named When a Man Loves, he is holding forth this week at the Mark Strand in the same vehicle, the first time at popular prices.

KING OF KINGS VETERAN FILM

The King of Kings at present holds the distinction of being the oldest attraction of the screen on Broadway. It opened last April, being followed in succession by Wings, The Patent Leather Kid, Les Miserables, and other current films, among which are The Student Prince, Garden of Allah and Sunrise.

JOLSON'S JAZZ SINGER SETTLES DOWN

Warner Brothers seem to have a long run attraction in Al Jolson in The Jazz Singer at the Warner Theater. Since its recent opening the box-office receipts have been those of a successful picture, the first matinee being sold out long before the doors opened. And there's a good advance sale, too.

The Jazz Singer, once a short story and a play, and now

a film, is published in novel form by Grosset & Dunlap. The novelized version is by Arline De Haas, illustrated with scenes from the photo-play.

Glorious Betsy is the name of the next Dolores Costello picture for Warner Brothers, in which she will be supported by Conrad Nagel and Andres de Segurola, with Alan Crossland directing.

Myrna Loy has been signed up for five years, and G. E. Quigley, well known attorney of New York, has been elected vice-president of the Vitaphone Corporation.

MEMORIAL SERVICE FOR SAM WARNER

Three hundred friends gathered on Sunday morning, October 9, in the New York office of Warner Brothers to pay respect to the late Sam Warner, who died suddenly in California on October 5. Dr. A. Kress of Temple Emanu-El conducted the services, which were very impressive.

BARRYMORE AND NAZIMOVA AT 55 ST. CINEMA

The 55th Street Cinema Theater is offering two stars of international note in two separate pictures this week: a revival of Salome with Nazimova, and a comedy starring Lionel Barrymore.

Justin Elie's Chamber Music Ensemble has met with unqualified approval at the tiny Cinema since its recent inception and will continue to be a fixture at that house.

MONTE BLUE HERE

Monte Blue, having completed Brass Knuckles for Warner Brothers, is now in New York on a short holiday. His next picture will begin October 31 and is called Across the Atlantic, a familiar subject at the present time.

ONE OR TWO FOX ITEMS

Victor McLaglen, star of What Price Glory and Loves of Carmen, will have the lead in A Girl in Every Port, which will be started immediately in the Fox studios.

Janet Gaynor and Charles Farrell, whose excellent work in Seventh Heaven made such an impression, will be co-starred in Lady Cristilinda.

NEW PICTURES TO COME

Douglas Fairbanks' latest screen offering, The Gaucho, will open next month at the Liberty. About the same time, or maybe a little before, Mary Pickford's My Best Girl will come to the Rialto. However, there will be no personal appearances of the stars.

FIREMEN SAVE MY CHILD

There's many an aching side carried out to Broadway from the Rivoli Theater this week. Wallace Beery and Raymond Hatton combine their comic talents in making Firemen Save My Child one of the funniest pictures seen along the Great White Way in many a moon. Given an opportunity to play the parts of school children in a real old fashioned country school house, later to become comic firemen, the two comedians make the most of the setting to produce some side splitting effects.

Georges Dufranne, Emma Noe and Arturo Imparato give a delightful vocal presentation of the Prison Scene from Faust. Mr. Imparato, if memory serves right is a newcomer to New York lovers of music, has a beautiful voice and should go far in what seems to be a promising career.

Row, Sailor, Row, a Paramount Christie Comedy, featuring Billy Dooley, is also the type of picture which makes the audience do more than just smile.

THE COLONY

Again Hugo Riesenfeld is offering a novel program at the Colony this week, which opens with his own symphonic treatment of that very popular ballad, Just a Memory, heightened by the solo of August Werner, who made such a fine impression last week. Here is a truly beautiful voice, which the audience enjoys later in that ever charming number, Rose of My Heart. Nicholas Kovacoff is heard on the domra, a rare instrument of the Balaleika family, which proves to be interesting and another of the succession of unfamiliar instruments that Mr. Riesenfeld is introducing to New Yorkers. One Arabian Night, a Tony Sarg Marionette, "goes over big."

Natalie Alt, soprano, gives as her contribution to the entertainment, Erno Rapee's Charmaine, the vocal hit of his score for What Price Glory, which is having such favor these days. Then comes the Colony pictorial and a new Marmein conception called The Seventh Queue, which, with its scenic effects and settings, deals with the tale of an evil-eyed necromancer with a desire to chop off the heads of unsuspecting Chinamen. It is another credit on the artistic ledger of these talented young women.

The feature picture, The Irresistible Lover, with Norman Kerry, is well directed and worth seeing. The Winning Punch, a Collegiate comedy, further enhances the pleasure of the bill. Nor can we forget these days the organist, who in this case is George Brock, and his selection, the Military Polonaise of Chopin.

ROXY'S

East Side, West Side, is a good story when Felix Riesenfeld tells it in his own way. He is the kind of a story teller who concocts yarns or relates anecdotes while he burrows in second hand book shops; and it was in just such a place that he first related to Christopher Morley the story of the discarded Bibles, thrown overboard from the schoolship St. Mary's, this "flotilla of the Gospel....drifting up the East River with the flood tide, stretching a quarter of a mile, and drifting in single column toward Hell Gate." If we have wandered a bit, it is only to prove that East Side, West Side is much more entertaining and interesting in Captain Riesenfeld's hands than it is in the hands of Allan Dwan, who made the film production which holds forth at Roxy's this week. For the Captain deals and shuffles words in intricate and hauntingly lovely fashion. Mr. Dwan must use men and

AMUSEMENTS

MARK STRAND BROADWAY AT 47th STREET
DOROTHY MACKAILL and JACK MULHALL
in "THE CRYSTAL CUP"

A First National Picture
JOS. PLUNKETT'S MARK STRAND FROLIC
MARK STRAND SYMPHONY ORCHESTRA

THE GREATER CAPITOL BROADWAY at 51st STREET
MARION DAVIES

in "THE FAIR CO-ED"

A Cosmopolitan Picture
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Guest Soloist,
JOHN CHARLES THOMAS



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Sunday, Oct. 23
MARGARET MATZNAUER
(Contralto) Soloist

action in their place, and they are often clumsy pawns to shuffle.

But Virginia Valli is not, and her good sense and her grace bring the film a pleasing touch, and she is very good to look upon. And if you have wondered who the young engineer is, and if you have remarked that you have never seen him in films before, he is Gordon McRae, and here he makes his debut. His performance is straightforward and even. It is a good beginning.

The surrounding bill is not as entertaining as is usually the case.

THE STRAND

John Barrymore and Dolores Costello are delighting Strand Theater audiences this week with their celebrated screen gem, When a Man Loves. The film version of the opera, Manon Lescaut, is an example of perfect scenario work by Bess Meredyth and humanized by the excellence of the artistic talents of Jack, always handsome, and Dolores, constantly beautiful. The story itself is too well known to touch upon at this time, but needless to say it moves with a startling swiftness from the low valleys of despair to the high peaks of joy—and finally happiness for Manon and Fabien. Warner Oland is fine in his portrayal of Andre Lescaut, and Stewart Holmes, an old favorite, is majesty itself as the King.

The prologue to the feature picture also bearing the same title gives Mlle. Klemova an opportunity to do some remarkably graceful dancing. Glenn Dale possesses a clear, resonant tenor voice and sings Love and the Rose. The musical score to the Barrymore-Costello feature, is lovely and to Henry Hadley goes the credit of composing it.

PARAMOUNT

The Paramount bill opened with an overture, Indian Etchings, rendered by the Paramount Orchestra with Irvin Talbot conducting. In conjunction with the overture there is a tableau in which Antoinette Lafarge and Elsie Reign, as Indian maids; Harry Losee, a Warrior, and Amund Sjovik, a Chieftain, combine their talents to a successful climax. Misses Lafarge and Reign and Mr. Losee all reveal excellent voices, which harmonize extremely well. The Chieftain, too, in his realistic Indian Dance, comes in for a goodly share of the audiences' applause.

Mr. and Mrs. Jesse Crawford are heard in one of their organ programs, comprising Just Another Day, Charmaine and Broken Hearted. Rounds of applause greet them as usual.

The Dancing Brides, staged by that veteran John Murray Anderson, is divided into eight parts: No 1, a graceful waltz by the bride and groom (Josie and Jules Walton); 2, Ben Black conducting the Paramount Stage Orchestra in The Storm; 3, Isle D'Amour, sung by Charlotte Woodruff, who

(Continued on page 29)

HART HOUSE
String Quartet
"Might well come more frequently."—Christian Science Monitor, Boston, Feb., 1927.
Geza de Kress Harry Adaskin
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NEW YORK AWAITS YEHUDI MENUHIN WITH INTEREST

Yehudi Menuhin, a ten-year-old American boy violinist, who recently took Paris by storm when he played with the Lamoureux Orchestra, will appear first as soloist with the New York Symphony Orchestra at Carnegie Hall, Friday evening, November 25, and at Mecca Temple the following Sunday afternoon, November 27. Later, Menuhin will play several recitals.

Messrs. Evans & Salter, under whose management the young virtuoso is appearing, give out the following interesting information regarding him. Born of Palestinian Jewish parents, Menuhin has been kept strictly from concert appearances except at rare intervals, and then only as a matter of experience in playing before audiences. He is physically strong, normal, and has a notable gift for mathematics. His development has at no time been forced, and any exploitation of him as a boy wonder has been studiously avoided. Living with his parents in San Francisco, he studied violin with Louis Persinger, conductor of the Chamber Music Society in that city.

Two of Menuhin's few appearances (and at the age of eight) were made by the boy in New York and San Francisco. The New York recital was given at the Manhattan Opera House. His audience received him with delight; important New York critics gave his art and talent high praise. Later, in San Francisco, Menuhin played as soloist with the San Francisco Orchestra, Alfred Herz conducting. The concert was enthusiastically received by both the public and press and took place at the Exposition Auditorium, the audience numbering 10,000.

Following both these appearances a strong effort was made by managers to secure the boy's services as a "star." These were firmly refused, and his parents, instead, took him one year ago last January to Paris for study with the Rumanian violinist, Enesco.

Late last spring, Menuhin made an appearance in Paris as soloist with the Lamoureux Orchestra. Previous to that he had given a recital in Salle Gaveau. His reception on the initial occasion was sensational in character. As an outcome all seats were sold for the boy's appearance with orchestra some days in advance of the concert.

From statements in the Paris press the scenes awakened by Menuhin's performances that day were such as are seldom witnessed. Le Petit Journal said: "Endless frenetic acclamations greeted the young prodigy after he had played admirably the Spanish Symphony by Lalo, the Scherzo-Tarantelle of Wieniawski and the Romanesco of Achron." When the concert ended several additional encores were demanded, and the audience rushed to the stage and Menuhin was the one calm person throughout the demonstration. As its share in the general appreciation the orchestra players presented him with a gold plaque.

That Menuhin's playing is not merely that of a prodigy, but of a developed artist is stressed in a review in Le Petit Parisien, which stated: "I have never heard anything like it. Generally, prodigies are overestimated and do not produce any real music; but that is not the case with this prodigy, to whom music seems part of his being, and who has the technic of a virtuoso, who has sentiment, soul, ten-

having fair hair and blue eyes, and as being thoroughly normal in bearing. His three-quarter violin is a Grancino, having the date of 1695, and valued at \$10,000. Last summer Menuhin, together with his parents, was invited by Enesco to visit at his Rumanian country place at Sinai. There the boy studied under his direction, as he will continue to do in Paris until sailing for his appearances with the New York Symphony Orchestra. R. S.

CONCERT ANNOUNCEMENTS
NEW YORK AND BROOKLYN

- October 20—Philharmonic Orchestra, evening, Carnegie Hall; Gil Valeriano, song, evening, Town Hall; Henrietta Gregorius, song, evening, Chickering Hall.
- October 21—New York Symphony Orchestra, evening, Carnegie Hall; Sandu Albu, violin, evening, Town Hall; Philharmonic Orchestra, afternoon, Carnegie Hall.
- October 22—Philharmonic Orchestra, evening, Carnegie Hall; Bruce Benjamin, song, afternoon, Town Hall; Lisa Roma, song, evening, Town Hall; Penman Lovingsgood, song, evening, Steinway Hall.
- October 23—Florentine Choir, afternoon, Carnegie Hall; Amelita Galli-Curci, song, evening, Carnegie Hall; English Singers, afternoon, Town Hall; New York Symphony Orchestra, afternoon, Mecca Auditorium; Beniamino Gigli and Anne Tyson, song, afternoon, Century Theater; Fokine Ballet, evening, Century Theater; Philharmonic Orchestra, afternoon, Brooklyn Academy of Music; Dmitri Tiomkin, piano, evening, Gallo Theater; Geza de Kres, violin, evening, Guild Theatre.
- October 24—Francis Macmillen, violin, evening, Carnegie Hall; Beethoven Association, evening, Town Hall; The Hannon Harrower Concert, evening, Steinway Hall.
- October 25—Doris Niles, dance, evening, Carnegie Hall; Dyla Jossotti, piano, afternoon, Town Hall; Frances Nash, piano, evening, Town Hall.
- October 26—Richard Crooks, song, evening, Carnegie Hall; Socrate Barozzi, violin, afternoon, Town Hall; Felix Salmoud, cello, evening, Town Hall; Manhattan Octette, evening, Steinway Hall.
- October 27—New York Symphony Orchestra, afternoon, Carnegie Hall; Philharmonic Orchestra, evening, Carnegie Hall; Russian Symphonic Choir, evening, Town Hall; Jean Knowlton, song, evening, Steinway Hall.
- October 28—Philharmonic Orchestra, afternoon, Carnegie Hall; New York Symphony Orchestra, evening, Carnegie Hall; Loraine Foster, song, evening, Town Hall; Compinsky Trio, evening, Carnegie Chamber Music Hall.
- October 29—Symphony Concert for Children, morning, Carnegie Hall; Walter Kirchhoff, song, afternoon, Carnegie Hall; Bruce Simonds, piano, afternoon, Town Hall; Ena Berga, song, evening, Town Hall; Nectar de Flondor and Vanna Lazloz, song, evening, Steinway Hall.
- October 30—Reinold Werrenrath, song, afternoon, Carnegie Hall; Josef Lhevinne, piano, evening, Carnegie Hall; Vernon Williams, song, afternoon, Town Hall; New York Symphony Orchestra, afternoon, Mecca Auditorium; Society of the Friends of Music, evening, Metropolitan Opera House; Fokine Ballet, afternoon and evening, Century Theater.
- October 31—Alfredo San Malo, violin, evening, Carnegie Hall; Sadie Schwartz, violin, evening, Town Hall.
- November 1—Alexander Kisselburgh, song, evening, Carnegie Hall; Biltmore Friday Morning Musicale; Blanche Brunner Levy and Elinor Hale Lambert, operalogue recital, afternoon, Steinway Hall; Irene Scharrer, piano, evening, Town Hall.
- November 2—Leon Sampaix, piano, afternoon, Town Hall; Gertrude Bonine, piano, evening, Town Hall.
- November 3—New York Symphony Orchestra, afternoon, Carnegie Hall; Anna Case, song, evening, Carnegie Hall; Harold Samuel, piano, evening, Town Hall.

Returning Musical Wanderers

(Continued from page 5)

Dorothy Caruso and her two daughters, Gloria and Jacqueline, and W. W. Vilomat.

Ellen Dalossy and Editha Fleischer, arriving on the Berlin, were two more who hurried home for rehearsals. Both appear in Hänsel and Gretel the second week of the Metropolitan season. Dalossy opens her concert work on October 28.

Fleischer returns from five months' abroad, and concerts in Dresden, Paris, Amsterdam, Monte Carlo and Italy. Ernesto Berumen, pianist, was also on the Berlin.

Dorothy Manski, coming to the Metropolitan from the Stadt Oper, Berlin, waved a greeting to the Statue of Liberty and New York from the boat deck of the liner Cleveland after a delay of thirteen years. At the outset of her career, and while she was still in her "teens," she was given a Metropolitan contract and was about to come over when the war started and she had to change her plans. Her second and present Metropolitan contract was signed in June and now she arrives with her husband, Walter Branson, composer, for her first visit.

Hans Hagen, cellist, also arrived on this ship on his first visit here, coming to study American methods. He also played daily concerts aboard ship, with the ship's pianist as accompanist.

Gertrude Gronow and her Royal Welsh Ladies' Choir of twelve young ladies and an accompanist arrived on the Majestic. It seems that last year on their first trip here there was confusion among the young ladies as to whether America or the Star Spangled Banner was the American national anthem. Anyway, on tour they sang America at each performance. Arriving this time the young ladies were grouped around the salon piano all the way from Quarantine to the dock putting in last minute rehearsals of the Star

Spangled Banner. They will tour eight months, opening at Wolsey Hall, Yale University, October 17.

Leopold Stokowski and family were among the passengers sailing on the Paris on her return voyage. Minnie Crabtree, organist, of Philadelphia, returned on the Baltic. C. C. R.

M. T. N. A. to Meet in Minneapolis

The Music Teachers' National Association will meet in Minneapolis, Minn., with headquarters at the Hotel Radisson on December 28, 29 and 30. Three morning sessions will be given over to general conferences, one afternoon to voice, violin and piano and a third afternoon to a business meeting of the association and reports of committees. The association will hold its annual banquet on December 29. The Minneapolis Orchestra will give a concert for the members of the Association, and it hopes that a second concert will be given by the Minneapolis musical organizations. The following papers will be read at the general conferences: Extension Work in a Large Foundation, Philip Greeley Clapp; The Music Pupils National Association, Charles N. Boyd; The Head Voice, D. A. Clippinger; The Newest of All Musical Instruments—The Harp, Carlos Salzedo; The Fine Arts in Religion, H. Augustine Smith; The Significance for Future Music Education of the Present Scientific Approach, Peter Dykeman; address by Henri Verbrugghen; What Is Music? William Arms Fischer; The Conclusions of the American Academy of Teachers of Singing and How They Were Arrived At, Harold L. Butler; Facts and Forces in Five Fields of Music, Henry Purport Ames; The Orchestra in the Public Schools, Joseph Maddy; An American School of Composition—Do You Want and Need It? Oscar Sonneck; What the Young Music Teacher Should Know, Charles E. Lutton; Correlation in Music Education, George S. Dickinson; What Shall the Harvest Be? George Oscar Bowen; address by President Lotus D. Coffman, of Minnesota University; Musical Education by Radio, Henry A. Bellows; Standardized Curricula in Schools of Music, Howard Hanson.

Announcements regarding the piano, voice and violin conferences are to be announced later.

The officers of the Music Teachers' National Association are: President, Harold L. Butler; secretary, D. Swarthout; treasurer, Waldo S. Pratt. The association invites all musicians interested in music education to become members.

Big Legacy for Chalmers Clifton

The will of the late Mrs. Mary Emery, of Cincinnati, Ohio, was filed on October 17 at Middletown, R. I. Among the bequests of the \$30,000,000 instrument are two, of \$100,000 each to Mr. and Mrs. Chalmers Clifton. They are to receive also annuities of \$3,000 each. Mr. Clifton, conductor of the American Orchestral Society of New York, was a musical protégé of Mrs. Emery for many years. Mrs. Clifton, before her marriage was Wanda Baur, a sister of Bertha Baur, director of the Cincinnati Conservatory of Music. Strangely enough, Mrs. Emery left nothing to the Cincinnati Orchestra, of whose concerts she long had been a warm patroness.

Grainger's Popularity at London "Proms"

Ever since Percy Grainger's compositions had their first public performances, around 1911, they have figured steadily on the programs of Sir Henry Wood's Promenade concerts, with whose enthusiastic audiences they have been great favorites. This autumn three Grainger works appeared on the programs of the series: Handel in the Strand on August 23, Molly on the Shore, on September 20 and Shepherd's Hey on September 22.

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YEHUDI MENUHIN

derness, purity of tone, accuracy, a staccato, and a bowing that are extraordinary, and with all these gifts a perfect steadiness, and a simplicity beyond praise. Just now this little Mozart reminds us of the beautiful days of Ysaye and Kreisler."

The Paris special correspondent of the Berlin Tageblatt, said in his lengthy review appearing in that newspaper: "The little Yehudi Menuhin is a phenomenon who has not his counterpart," and compared him with Joseph Joachim at that age.

In addition to the numbers quoted in Le Journal's review, his main one, the Tschakowsky concerto, received this mention in the Paris edition of the Chicago Tribune: "For technical finish, musical feeling, breadth of style and quality of tone it defies understanding. In an artist who has gone through years of apprenticeship and 'arrived,' such playing is understandable, but when the performer's years are ten there is nothing to do but marvel."

The entire Paris press held a single opinion on the subject of Menuhin's performances. The Paris edition of the New York Herald-Tribune declared: "Many had an expression of skepticism as they took their seats, but it soon melted to one of enthusiasm and wonderment after Yehudi played a few difficult passages with the ease and technic of a great artist of international repute."

Menuhin is described as sturdy, of an interesting type,

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What price music lessons? The season is on, and the maitres d'studio are watchfully waiting.

Technically, should the music critics be classed as tonal kibitzers? They are on the outside, listening in.

"Why are double-bass players not permitted to sit?" asks a naive exchange. Because they stand for art.

Now that published lists of artists usually are arranged alphabetically, we should hate to be one with a name commencing with Z.

A health magazine says: "Any man can live to be 150 years old." At any rate, it might give him time to learn to love Schönberg's music.

According to a Moscow report, vagabond musicians are increasing in that city. The report says nothing, however, about the vagabond public.

The New York American declares that "melodies are careful in the selection of their composers." Correct. It is the composers who are careless.

Sign of the time: The Sun of Saturday, October 8, had a forty-page supplement devoted to radio, while the paper proper consisted of only twenty-eight pages.

A recent census of radio listeners reveals that their favorite composer is Beethoven, with Schubert second. Third on the list was Victor Herbert, and following him came Wagner, Mozart, Tchaikowsky, Liszt, Gounod, Mendelssohn, etc. It is pleasant, even if surprising, to find our own late Victor Herbert ranked above some of the world's most illustrious musical immortals.

Now that a great authority like Sir Arthur Keith believed positively in man's derivation from the anthropoid ape, it should not be difficult for us to be convinced of the theory of Dr. G. P. Bidder, eminent British zoologist, that, "Our appreciation of dancing, poetry and jazz music is due to the metabolic rhythm inherited from our flagellate forefathers and shows that we are still flagellates at heart." Perhaps that explains some of the spineless interpretations and

wobbly rhythms which still remain in certain musical interpretations.

Welcome, in advance, to all out of town orchestras which shall visit us this season. They spell the true musical progress in their home towns.

Critic, on way to concert, in stalled bus, to conductor: "Can't you get a move on?" Conductor: "Why don't you get out and walk?" Critic: "I am not in such a hurry as all that." (Paraphrased from Mirror, London.)

A Western paper offers a prize to saxophone and cornet students in the vicinity of its offices. The prize is to go to the one who will beat by five minutes the world record of fourteen minutes, two seconds, for holding the breath, set by Earle L. Gaylor, Jr., at Wesleyan University.

The other night a group of musical people, in which we were included, were interchanging anecdotes about famous artists. Mention was made of D'Albert's vegetarianism. The next morning we found the following in a London exchange: "Teacher: 'Can anyone tell me what a herbaceous border is?' Boy: 'Yes, sir; a lodger what don't eat meat.'"

McCormack fans in New England and New York have again had the opportunity of feeling the magic power of the gifted tenor's voice and art. The day of his first concert in Boston, on October 9, it was raining as it can rain in the Hub City; yet the demand for admission was so great that the fire department had to curtail the sale of standing room. To the millions throughout the country who will not be able to hear Ireland's famous son in person, it will be good news to hear that he has made a number of new phonograph records.

Franco Alfano, composer of the operas Resurrection and Madonna Imperia, the latter of which works is soon to have its American premiere at the Metropolitan, loves America, Mary Garden and—the MUSICAL COURIER. The maestro is evidently a man of good taste. In a recent letter he said: "While hoping that Madonna Imperia—in the footsteps of her sister Resurrection—will obtain favor with the public of the United States, to whom I am most grateful, as much as I am to that great talent, Mary Garden by name, I beg you to accept, with my renewed thanks, the assurance of my great esteem and most cordial sentiments."

Every once in a while one of our critics finds it incumbent upon him to take a dig at greatness. Reverence is not a thing always notably present in the minds of the critics. Not long ago one of them had his nice little dig at Wagner. He says: "Richard Wagner's Parisian failure, Tannhaeuser, moved into its perennial success again last night at Landgrave Gatti's Hall of Song. It is one of those 'whistle-when-you-walk-out' musicales, and the 'Sols, Sols, Dos, Sols, Mis' in an unreckonable number of baritone shadings emerging through the portals of the Met at its conclusion would have furnished enough material for a couple of opposition choruses." The only thing that this critic seems to like about the performance was Editha Fleischer's "Follies figure." Apparently the fact that Tannhaeuser has tunes in it annoys him. But if he does not like tunes what is he doing at the Follies? And if he doesn't visit the Follies how does he know that Miss Fleischer has a Follies figure? We imagine that it is merely a case of a critic exposing not his figure but his folly.

KOUSSEVITZKY AND THE DOUBLE-BASS

It is generally known that Serge Koussevitzky won his musical spurs as a virtuoso of the double-bass before he embarked upon his brilliant career as orchestral conductor. For ten years after his graduation from the Moscow Conservatory he gave recitals in the principal cities of Europe. Indeed, he went so far as to compose a concerto for double-bass, which he played with many important orchestras.

All this was recalled in February of last year when, receiving the degree of Doctor of Music from Brown University, he responded with a solo on the double-bass, presumably because he could express his appreciation with greater eloquence through that medium than his command of English at the time permitted. And now comes the interesting announcement from Boston to the effect that Mr. Koussevitzky will give his first public recital in America on the double-bass when he plays in Symphony Hall on Monday evening, October 24, for the benefit of needy Russian students abroad. That this will prove an occasion goes without saying. The conductor of the Boston Symphony Orchestra possesses a fine Amati instrument that dates back to the seventeenth century.

THESE DEPLORABLE CONDITIONS

This is a queer world. The remark has been made before; it will be made again. There is nothing original about it, nor is there anything original about the people who make it.

And who are the people who make it? Those, always, who have been disappointed in something; those who do not find the world to their liking; those who out of envy and jealousy turn the darts of their criticism on others whom they deem more fortunate. For such as these the world is "queer," which means, simply, that if they had made the world they would have made it different.

Such remarks are heard from all sorts and conditions of men, but nowhere more frequently than in the world of music.

The world of music holds more disgruntled ambitions than all the rest of the world put together. In other walks of life the under dog is fairly well satisfied—oftentimes perfectly satisfied, happier, perhaps, than his affluent employer. But in music such happiness is rare.

Why? Well, that we must leave to the psychologists. Possibly it is because musicians, even poor ones, have imaginations. They enter the musical career with dreams. If they did not have dreams they would not enter the career at all. That is probably the crux of the whole matter, and the dreams come true in so few cases that the disappointed ones form a class to themselves. And they blame, not themselves, but this queer world—conditions!

But are conditions so bad? Is it true, or even partially true, that artists and composers need some special sort of good fortune to succeed in getting a foothold on the ladder of fame? We do not believe that it is.

Financing of some sort is, of course, necessary in most cases if not in all cases. Opportunity is always necessary, but so it is in every walk of life. Even in business offices one may be kept down by the simple fact that all of the superior positions are occupied. So it must inevitably be in opera, in symphony orchestras, in any organization where the number of employees is limited.

But why blame "conditions"? "Conditions" simply means "managers." The artists who are out never cease inveighing against such conditions. They think that if conditions were other than they are, they would be in, not out.

Well, that is true in a certain sense. If conditions (not managers) were different there would be plenty of employment for everybody. There would be opera houses in every city, symphony orchestras in every town, and endless organizations of all sorts offering opportunity to all the worthy.

That is a dream of the happy future. Meantime, there is the concert field, and no one will dare claim that there is any bias in concert audiences except that which is due to advertising. A proper presentation of merit is just as essential as the merit itself. Not everybody is seeking the shrinking violet under the leaves in the depths of the woods. Most people wait for those whose business it is to do the seeking to bring the violet to them.

The artists who are out will have an answer to this argument. They will say that those whose business it apparently is to do the seeking, namely, the concert managers, do not do it, or, if they do, are blind and deaf to the particular charms of the complaining one, etc.

A fact! No one will deny it. For why should managers seek out the shrinking violet when there are so many who do not shrink? Managers fight shy of the shrinking violets for the simple reason that such delicate and unenterprising flowers are likely to become a burden rather than an asset. Managers want artists who will at all times energetically cooperate—pushers, in other words.

So do business managers. The man or woman who gets up in the world is the man or woman with initiative. That is true in art as it is in business. Conditions do not worry people of that sort. They do not inveigh against "conditions"; they rise above them.

Would that Mr. Koussevitzky could be prevailed upon to repeat this unique recital in New York.

"The American voice now must be reckoned with," says a European exchange. Can they hear our college yells over there?

VARIATIONS

By the Editor-in-Chief

OUR NEWS

Following the recent example of some of the musical journals, to obtain extraordinary "beats" in extraordinary news, we too, herewith offer several astounding and exclusive pieces of information:

Carnegie Hall is to be moved bodily to the top of the Woolworth Tower.

Arturo Toscanini will appear in vaudeville immediately after the end of his season with the Philharmonic.

Gatti-Casazza is to marry Galli-Curci.

Leopold Auer intends to open a vocal studio very shortly.

The New York Symphony Orchestra will be led permanently, beginning in 1928-9, by Paul Whiteman.

An antiquarian in Munich has discovered a copy of Beethoven's C minor (fifth) symphony, in which the Fate theme consists of five notes instead of the familiar four-note motif.

LATER

The Carnegie Hall corporation denies that the building will be transported elsewhere.

Toscanini cables: "Vile rumor untrue. Have instructed attorneys sue you for malicious libel."

We learn that neither Gatti-Casazza nor Galli-Curci are single, and we apologize for, and retract, our story of their impending marriage. Homer Samuels, husband of the diva, threatens to punch our head.

The Leopold Auer report turns out to be unfounded. The confusion arose because his violin pupils have a "singing tone."

Paul Whiteman wires: "Wouldn't I be a fool to give up half a million dollars per year?"

The fifth note spoken of in our Munich story of Beethoven, now has been discovered by experts, to be only a fly speck.

George Olsen, band leader, projects this tragic lament: "The great American opera will not be written until some enterprising musician weaves the story of a jazz band through it." The thought, when analyzed, does not hold value. The castanets of Spain have produced no great Spanish opera; Russia has accomplished nothing of the kind with its balalaika, Scotland with its bagpipe, or Austria with its zither. The German composer, Krenek, uses a jazz leader and his fiddle as the main motif in his opera, "Johnny Tunes Up," which has been performed recently in various cities of Europe. The Metropolitan intends to do the work here. Then it shall be possible for us to determine whether it is great.

The Herald Tribune asks, as of October 16: "Is Fiction an Art?" Let the press agents answer, with whom it is fundamentally a business.

At the De Pauw University School of Music (Greencastle, Indiana) there are big doings this week, for the institution is sponsoring a Music Week, October 16-23. If anyone thinks that significant interest in music is confined chiefly to the big cities, let him read and ponder on what is written to us by Dean Robert G. McGutchan, from whose vital and enthusiastic letter we take pleasure in giving space to these passages:

The interest in this week is manifesting itself in a startling way. I am quite overwhelmed by the responses that I have received to the invitations to attend this Conference. The cooperation that is being given by the professors in purely academic subjects in the University is exceedingly gratifying. A great many of them are dismissing their regular classes in order that their students may have the privilege and opportunity of attending these addresses and demonstrations.

You will also be interested, I am sure, in knowing that the School of Music of De Pauw University has expanded so remarkably this year that we have found it necessary to add two buildings to our equipment in order to take care of the great influx of students that we had this fall. At the beginning of the year we installed a three-manual thirty-two stop organ for practice purposes, and when we recovered from the shock of the enormous registration, we found that the five organs that we had were inadequate to take care of the demand for instruction, so we telephoned to the Wicks factory asking them how soon it would be possible for them to furnish us another organ. They assured us it would be given their very best attention, and in just twenty-eight days from the time of the signing of the contract, which is today, they had installed a new nineteen-stop two-manual organ. The organ was completed at 11:30 last night, and this morning at 8 o'clock Professor Van Demman Thompson gave a lesson on the new organ.

I was quite interested in an editorial in a music journal not long since where a statement was made that there was an over-supply of musicians. That was news to me, inasmuch

as last year we had calls for seventy-five more teachers of music than we could supply. Our experience has proven conclusively to me that there is as great an opportunity in the musical profession for a thoroughly grounded and well-prepared musician as there is in any other profession. We could easily place one hundred teachers every year if we could prepare that many.

Arnold Bennett declares that "American public philanthropy is conceived and executed in the grandest manner." This is true especially of those wealthy persons who make fine and self sacrificing contributions to the guarantee funds of our symphony orchestras.

The New York Times (October 16) quotes a statement by Luella Melius, the accomplished soprano: "I thought I knew something about the art of attracting men, but I find I am a novice at it despite my stage training." It is a matter of record that the romances and marriages of famous professional musical persons, show a rather small percentage of success. The point is emphasized anew by the recent books about the private life of Beethoven, Liszt, and Chopin.

A volume just published, is The Locomotive-God. The author is not Arthur Honegger (composer of Pacific 231) but William Ellery Leonard.

Waterbury, Conn., September 27, 1927.

Dear "Variations":

Having visitors from a Southern city last summer, I thought it the fine thing to show them some of the picture theaters and their noted orchestras in New York. However, the gentleman is not very musical, as will be seen later.

When the orchestra appeared at one of the film houses, the customary tuning and blowing took place, and my friend leaned over to his wife, and said, "Darling, this is a wonderful orchestra; see, they are so well trained that they do not need a leader."

As you said recently in your column about someone else: "He does not understand a symphony, sonata or fugue, and yet he appears to be entirely happy!"

F. C. EVANS,

Director of Music, Crosby High School.

With lovely, even if grim humor, some inmates of the insane asylum at Napa, Cal., concocted and dis-

TUNING IN WITH EUROPE

London's music is looking up. The announcements of orchestral concerts for the coming winter show a remarkable increase in interest and quality rather than actual quantity of the music offered. It is true that one old-established symphony series, that of the Queen's Hall Symphony Orchestra, disappears, or rather becomes fused in the "National" concerts of the British Broadcasting Corporation, which is becoming, more and more, a sort of musical government of Great Britain. On the other hand there will be twelve concerts instead of ten, and a considerable improvement in the quality of the orchestra may be looked for. Besides Sir Henry Wood, who opens the series with Beethoven's Ninth, London will hear all the British conductors of first class standing, in this series, with the exception of Sir Thomas Beecham, who hates broadcasting with an artist's hate. There will be one foreign conductor, namely Arnold Schönberg, who thus makes his first bow to England, presenting his own Gurrelieder for the first time outside Germany and Austria. The gigantic proportions and the difficulties of this work have prevented its performance except in these countries for two decades, and it redounds to the honor of the British Broadcasting Corporation to have undertaken its introduction. Will America follow suit?

The Broadcasting authority has also extended its influence to the venerable Royal Philharmonic Society, which gets a small subsidy for the privilege of permitting part of its programs to be broadcasted. This subsidy has not only enabled the Philharmonic to increase its subscription concerts to eight, but to increase the fees to its conductors. These, by the way, include the protesting Sir Thomas, who no doubt will refuse the money thus tainted by vulgarity. His colleagues are Ernest Ansermet, Oscar Fried, Sir Hamilton Harty, Otto Klemperer, Vaclav Talich and Sir Henry Wood. Fried and Klemperer are newcomers to England this season, who will be watched with particular interest. Fried, however, made his preliminary bow (metaphorically speaking) to an unseen audience of fifteen millions by conducting a magnificent performance of Liszt's Faust Sym-

phony. What full-blooded he-man music!—especially when contrasted with the tired pastel-shade romanticism of Delius, whose Brigg Fair preceded it.

THE PHILHARMONIC SOCIETY OF NAPA

MISTER J. SMITHSKI

Conductor

Market Street Railways

PROGRAMME

I. Symphonic Poem—"Bughousia"—Opus 8, A flat
By Ivan Spinitch Tschabulski

II. Andante spaghetti.

III. Chile con carne.

IV. Pizzicati Toronto.

V. Finale. Allegro delerio.

Program Notes

Ivan Spinitch Tschabulski, who wrote this masterpiece, was born in Omahaski, July 13, 1867, and died, on completing the composition, at Napa.

The Symphony is a thematic tone-poem easily described in words, and easily understood by the initiated. The story is half historic and half alcoholic. The gallant knight enters in the first movement (andante) yearning for happiness (flute and oboe). A sweet vision appears. Then the Valkyrie are heard chasing the Standard Oil Company. One is depressed. One thinks of frightful losses. (Bassoon tremolo.) One fancies little children rolling their hoops at the bottom of the sea. Or maybe the pickle factory is burning.

The second movement opens with the plaintive love-notes of the owlingale. Sounds of defective plumbing are heard (trombones and tubas in sonata form). While the woodwind sobs, grim-visaged Fate stalks abroad disguised as a diving clam-hound. The handsome stockbroker vanishes in the obscenity. Two on bases, and nobody out.

The third movement (pizzicato toronto) opens with a prayerful passage in which the 5:15 collides with a milk-wagon—a lovely aria full of primitive happiness. In the midst of the ocean the boat suddenly stops. Belshazzar appears, leading by the hand a sensuous bungstarter, its eyes suffused with tears. This movement ends with a colorful melody, in which one sees through half-closed eyes Caesar having his Brutus.

In the final movement we see, alas, that it was not to be. The hounds of the Baskervilles are heard chasing Eliza over the ice. (Jews-harp and accordion pleat.) Bluefish are sensed in the offing. The tell-tale red flannel scherzo on the clothes line betrays the Bolsheviki. There is a flourish of strumpets and the lovely maiden lies dead in the sink.

(This immortal opus is scored for two banjos, a hurdy-gurdy, a straight-jacket and a gallows.)

PRICES

Regular inmatesFREE
Wardens, Keepers and Police.....\$7.00

Bishop Hughes, of the Methodist Episcopal Church, has some important inside information re-

phony. What full-blooded he-man music!—especially when contrasted with the tired pastel-shade romanticism of Delius, whose Brigg Fair preceded it.

But Sir Thomas Beecham is an ardent champion of the sympathetic English impressionist, and will open the third big London orchestral series, that of the London Symphony Orchestra, with Delius' Eventyr, in a concert at which Levitzky, also a virtual stranger here, will play the Schumann concerto. For the rest, this series will have Hermann Abendroth, Sir Hugh Allen, Leo Blech (another new figure), Pablo Casals and Weingartner for its conductors, and stick largely to the classics in its programs. Schubert's C major symphony, of the heavenly length, will have two separate performances by Weingartner and by Blech. The Philharmonic, always more enterprising in the matter of programs, expects to produce the latest Stravinsky novelty, Oedipus. Another "novelty" will be the Beecham version of Handel's Solomon, which may prove that Hebrew potentate to be more modern than Mr. Honegger's King David.

Aside from the Gurrelieder the Broadcasting Corporation's "National" concerts promise new works by Respighi and Ernest Bloch. The Corporation also continues its "international" series of chamber music concerts, at which modernity is cultivated with a vengeance. They have, however, become intimate studio affairs, to which the musical and critical elite are invited, while the public "listens in." The first of these has already been held, with a Schönberg-Webern-Falla program, Igor Stravinsky being an "interested listener," as the phrase goes.

None of the big choruses, as usual, have gone far afield in their repertoire, and Vaughan Williams' Sea Symphony and Elgar's oratorios still do service as modern works. The B minor Mass and the St. John Passion, done by the Bach Choir, will be more to the point.

There will be the usual rising tide of chamber music, of which the Gerald Cooper concerts will be the most interesting, and the Lerner Quartet all-Beethoven series the most satisfying. Recitals and soloists? Plenty, thank you!

C. S.

garding music and heaven. In addressing the recent Rock River conference of Methodist clergymen, the good Bishop said: "If you don't cultivate a taste for music, you will have a miserable time for about 1,000 years after you get to heaven." He declared also that "Ragtime and jazz have had their day." And their nights, too, he might have added.

William of Hohenzollern is quoted as saying not long ago: "We should have fought to the very last carrot, the very last man, the very last round of ammunition." To which J. P. F. adds: "And the very last piano, violin, symphony, and sonata."

For some reason we do not feel enamored of J. P. F.'s estimate, that Pagliacci and Cavalleria Rusticana, are "the ham and eggs of opera."

Here is a series of helpful don'ts for young symphonic writers:

Don't write a score the public will like; try to write one you will like.

Don't write a score you like; write one the public will like.

Don't enter your work in a prize competition; you won't win, anyway.

Don't stay out of prize contests; you might win one.

Don't show your compositions to music critics. They have no real influence.

Don't fail to show your compositions to music critics; one of them may desire the glory of "discovering" them.

Don't show your music to rival composers; they may steal it.

Don't neglect to show your music to rival composers; they may give you valuable suggestions.

Don't imitate Stravinsky; they all do.

Don't disdain to model after Stravinsky; he is successful and knows the tricks.

Don't make your score too modernistic; the greater part of the public still dotes on lyricism.

Don't lyricise too much; the intelligentsia has revolted definitely from sentimentalism.

Don't bother conductors to examine your music.

Don't be afraid to make conductors examine your music.

Don't compose like Mozart.

Don't compose like Strauss.

Don't compose like Wagner.

Don't compose.

LEONARD LIEBLING.

CHARLES H. HAMILL'S STATEMENT

The Chicago Symphony Orchestra opened its thirty-seventh season at Orchestra Hall in Chicago on Friday afternoon, October 14. The program was repeated on Saturday evening, October 15. Several important documents were found in the first program, the most important being the open letter written by Charles H. Hamill, president of the Chicago Orchestral Association. The statement, being addressed to the patrons and friends of the orchestra, is of such value to the musical fraternity at large, that it is reproduced here in its entirety. As it speaks for itself, no editorial comment seems necessary:

To the Patrons and Friends of the Orchestra:

For the past two years, under an agreement with the Chicago Federation of Musicians, the Orchestral Association has been paying to those members of its orchestra who play the full season of one hundred twenty-six concerts in twenty-eight weeks, a minimum wage of \$80.00 per week. For this the men have attended four rehearsals (totaling about ten hours) and an average of four and a half concerts (totaling about ten hours) per week, making the pay approximately \$4.00 per hour of actual service. During the same period the basic wage for orchestra players in New York and Philadelphia has been \$70.00; in Detroit \$60.00; in Cleveland \$50.00; and in St. Louis \$45.00. The length of season, number of hours of service, and conditions of employment differ in each city, so an exact comparison is impossible, but it is a fact that we have paid the highest minimum wage per hour of service paid to symphony players anywhere, and a higher rate per hour than that paid to players in opera, theater or movie orchestras in Chicago. Of course many, indeed most, of our men have received more than the minimum.

At the end of last season the union officials demanded that we pay a minimum of \$100.00 per week. If this demand were granted and all players were increased ratably, it meant an increase in wages of the orchestra of 25 per cent, or, in other words, raising the year's pay roll from approximately \$240,000.00 to \$300,000.00. As appears from the financial statement elsewhere in this program, the orchestra operated last year at a loss of about \$75,000.00, and for the preceding year the loss was \$95,000.00. These deficits we have happily been able to meet out of hall rentals and income from endowment, but unhappily, with but little to spare. The Association is not in business, it is not seeking to make money; it is trying only to give the best music, and the most of it, which its resources permit. All of its receipts from whatever source, above overhead expenses, such as taxes, insurance, interest, and cost of management, are paid out to the musicians.

All these facts were called to the attention of the union officials when they made their demand, but for a time they persisted. Later they modified their demand and offered to

permit their members to re-engage on a minimum wage of \$90.00 per week. They were informed that the resources of the Association would not at this time admit of an increase in the pay roll of even \$30,000.00 per year, and it was feared that if an attempt should be made to raise this amount by an increase in price of concert tickets the loss in attendance would offset all that was gained, and therefore the Association could not meet their demands. Thereupon negotiations with the union ceased, and for a time it seemed possible that the orchestra would remain disbanded. Later, however, the union gave permission to its members to re-engage with our Association at the same rates, and (with one slight exception) on the same terms as during the past two years. And thereupon all of the members of the orchestra who were wanted promptly renewed their contracts upon last year's terms. We are informed that persons unconnected with the Orchestral Association have raised a fund, which, it is proposed, shall be paid to such of the members of the orchestra as may be willing to accept subsidies. For the raising of this fund the Association has no responsibility, nor will it participate in its distribution.

(Signed), CHARLES H. HAMILL, President.

THE TALKING PIANIST

One of the unique figures in the pianistic world is Vladimir De Pachmann, whose fame on the keyboard is equalled by his renown as a stage conversationalist, and a creator of comedy to relieve the seriousness of recitals.

Now that he is an octogenarian he may have lost some of his powers on the piano, but in the other departments of his endeavors he appears to be still preeminent.

At any rate this is a London Mirror account of his latest recent appearance in the English capital:

When the aged Pachmann concluded his programme at the Albert Hall yesterday afternoon hundreds of people rushed to the front and surrounded the famous pianist, who laughingly complained: "You are too good. You will not let me go."

Before starting his programme Pachmann chatted for ten minutes to those in the front and platform seats, and he repeatedly threw kisses to the audience at large, as an expression of his delight at being in London.

During the opening piece Pachmann had a lapse of memory, and the score had to be brought to him.

The huge crowd was greatly touched at the sight of the aged master (he is now eighty) peering repeatedly at his music.

Joseph Weiss, when he played piano, and Hans von Bülow, when he conducted, also addressed audiences familiarly, but their remarks were neither as frequent nor as lengthy as those of De Pachmann.

It always has been, and probably always shall be, a question of debate, whether De Pachmann performs his antics uncontrollably, on account of nervousness, or whether they constitute a deliberate and planned piece of showmanship, to indicate his originality, and to stamp his recitals with an extraneous (and profitable) interest for the general public.

While De Pachmann's stage extravaganzas have helped to swell the attendance at his recitals, such proceedings are to be deprecated and decried on artistic grounds, and it is to be hoped that his example will not at any time induce any other truly gifted pianist to do likewise.

Meanwhile, good luck to the loquacious and clowning patriarch. When his gibbering has been long forgotten, the books still will carry the record of his limpid touch, his purling technic, and his rare and sensitive Chopin playing, whenever he was in the mood—and silent.

QUITE DIFFERENT

In the report of the seventh annual conference of the Virginia Music Teachers' State Association, there are several paragraphs extolling music—quite unnecessary paragraphs in a pamphlet of this sort, which would do better to confine itself strictly to business. Among other things, we read that "between two people singing together ill-feeling cannot prevail."

The Virginia Music Teachers' State Association is evidently an idealistic group of musicians. It is impossible not to be aware of the frequent, not to say continual hatred that exists between singers who sing together. If there is any place on all this wide earth where ill feeling is prevalent, it is just between singers who sing together.

The foolishness that has been reported over and over again for generations about music being able to "soothe the savage breast," is simply nauseating. Music does nothing of the kind, it never has, and it never will. It would be a poor, weak, flabby, useless thing if it did. If music has any one utility it is to keep alive the emotions of the human race, emotions that naturally tend to become less and less with the safety and security of civilization.

And if music awakens, as it undoubtedly does, the emotions of love, piety, nobility and other nice, exalted things, it also arouses emotions of hatred. There is nothing better known to lead men to war than music, and the greatest bursts of patriotism

(which is nothing but hatred for the other fellow) are always aroused by fife and drum, by the brass bands or by two, or twenty, or two hundred, or two thousand singers singing together.

What is there in the human race of music teachers that drives them on to this desire to make music and musicians weak and futile where, as a matter of plain fact, music produces in man the strongest urge of anything outside of mere material want or ambition.

AN INTERESTING QUESTION

The attention of the MUSICAL COURIER has been called to a fact, if it is a fact, that deserves the attention of the authorities. As readers of the London Times say, something should be done about it. It regards Music Week and the neglect (alleged) of American composers during the musical exercises all over the country during that week. It appears, according to our informant, that the managers of the different local Music Weeks which make up National Music Week feel that it is necessary to perpetuate the music of all the dead and gone classic masters but have not the vision to see the American, unless, perchance, he happens to be a "local" composer and sufficiently active in his own behalf to get his works performed in his own home town. That is not a matter of musicianship but of "push."

This is an interesting question. The MUSICAL COURIER confesses to its inability to answer it; that is to say, to state whether it is true or not that there is widespread neglect of the American. The MUSICAL COURIER does know that in music memory contests in the United States, and in other functions in which school children are involved, there is a most amazing and extraordinary neglect of the native-born. The American child is taught from the cradle that the American composer is a worthless thing to be scorned and neglected. Perhaps this is also true of Music Week. If it is true it absolutely ought not to be. Music Week is for what? Simply and solely for the propagation of music. The slogan is: "Give a thought to music." But why we should give a thought only to foreign music is quite beyond the comprehension of this writer. As people are giving a thought to music, why not give a thought to American music? It might not only serve a good turn to the American but would undoubtedly arouse a lively interest that can never be aroused by a mere endless repetition of the classics. It is utterly impossible to get people excited about a performance of any well-known classic work unless those performing are able to bring attention to themselves. But one might very well advertise the performance of the work by an American composer in such a way that there would be enthusiastic interest and anticipation for the giving of it.

The question still remains: Is American music neglected during Music Week? Will someone please answer?

WORTH THINKING ABOUT

F. X. Arens, organizer and conductor of the People's Symphony Orchestra of New York, in a letter recently addressed to the MUSICAL COURIER, calls attention to the fact that in this city the hall in which music is given has much to do not only with the character of the audience but with the attendance by the critics of the dailies. Mr. Arens reports that even when well known artists or chamber music orchestras are to be heard in some hall less distinguished than those between Forty-second and Fifty-seventh Streets neither the audiences nor the critics materialize.

This matter has never come to the attention of the MUSICAL COURIER before and if it is true it is certainly curious. Mr. Arens himself, with his symphony orchestra, playing in Cooper Union did an extraordinarily fine work in giving the impetus to study to several musicians now well known. The prices charged by the People's Symphony Orchestra, whether for concerts in Cooper Union or Carnegie Hall, were always so moderate that they were within reach of every music lover of whatever class. But why, asks Mr. Arens, if a quartet of the caliber of the Flonzaley plays one evening in a hall on the lower east side and gets not a single mention in the entire New York press, should the same organization playing next day in an uptown auditorium get column length encomiums?

Mr. Arens brings up a very interesting point. It is certainly astonishing if true, and it probably is true, that not only the type of music and of the artists and organizations performing the music should be a matter of consideration but also the type of the hall where the performance is being given.

WHAT THE JURY THINKS

The music critics of the New York dailies constitute the jury in the appended extracts from criticisms which have appeared in the local newspapers. Many concerts and operas are given in the metropolis, and the following day the critics agree or disagree on the merits or demerits of the performer. However, on most occasions the writers do not agree, and this department is conducted for the purpose of reproducing some of the contradictions, showing that, after all, the review constitutes but the personal opinion of the critic who covers the performance.—The Editor.

Malkin Trio, October 6

WORLD Their ingratiating quality of tone did justice to the broad Tchaikowskian tunes.

HERALD TRIBUNE Of the Tchaikowsky number . . . perhaps a fuller tone from the strings might, at times, have been of value.

Finlay Campbell, October 11

SUN He disclosed a voice of rich quality and a style generally imbued with understanding and warmth. In the Gaelic songs Mr. Campbell was delightful.

WORLD This singer has many natural gifts and an engaging personality . . . in simpler songs his direct style and colorful tones are decidedly pleasing. He was much applauded.

TIMES . . . a sincere artist, with a voice of pleasing quality. He displayed in general true musical and interpretative insight.

Florentine Choir, October 11

AMERICAN The voices, of refined quality, blended beautifully, the sopranos being especially ingratiating.

WORLD The basses were sonorous and rich.

TIMES A Barcarola by Porto Allegri was sung with such skillful swinging effect that the audience demanded repetition. In fact the large audience gave every sign of enjoyment.

Isabel Richardson Molter, October 14

TIMES Her voice in its lower and middle registers, when she sings with restraint, and notably in piano and mezzo-voice phrases, is well placed, of lovely quality and velvety smoothness.

TIMES . . . mature artist . . . natural gifts of a high order which have been developed by intelligent study and wide experience . . . enunciates her texts clearly . . . perception and command of style.

EVENING WORLD She possesses a clear, true and charming soprano, seriously trained and seriously employed.

Jose Echaniz, October 16

AMERICAN A pianist of musical and technical excellence, whose refined tone, finished phrasing and many graces of delivery must please refined hearers who admire polished pianism.

WORLD Mr. Echaniz toiled earnestly . . . but what he played of Chopin, Brahms and Bach came through as lumps of music unilluminated by the light of imagination.

Ethel Leginska, October 16

AMERICAN . . . gave a devotional reading of Schubert's Unfinished Symphony, and a spirited one of the same composer's Marche Militaire. Also she directed discreetly the orchestral accompaniments for three Schubert songs.

HERALD TRIBUNE She conducted an orchestra . . . through as mild and ineffective a reading of Schubert's Unfinished Symphony as one would care to risk hearing. Her Marche Militaire . . . set no flags flying nor blood stirring. . . She and the soloist got together on few points through-out the three Schubert songs.

Proposed Home for Musicians

There is on foot a movement which has for its objective the erection of a Home for Musicians at Bay Shore, Long Island. In order to signalize the launching of the campaign, the committee is giving a grand banquet at the Hotel Biltmore on October 30, the proceeds of which will go to the fund for the Home.

The movement was founded by Emma R. Steiner (composer and conductor) and Margaret I. MacDonald. The chairman is Mrs. Charles A. Drake. Some of the other officers and committee members are Mary Shaw, Beniamino Gigli, Charles Henry Meltzer, Jefferson Seligman, Irving Berlin, Mme. Haggerty-Snell, Jerome H. Remick, Godfrey Ludlow, George Gordon Battle, John McE. Bowman, etc.

The headquarters of the movement, known as Harmony Acres Musicians Home, is at the Hotel Times Square, New York, in care of O'Donnell-Murray Tours, Inc.

Recitals Booked at Engineering Auditorium

Among the artists and organizations booked for recitals at the Engineering Auditorium in New York during November are the following: November 7, Povla Frijs; 8, Anca Seidlova; 15, Anton Rovinsky; 16, The Elshuco Trio; 21, Ignace Hilsberg; 23, Rose Reed; 27, Julius Yanover; 28, Karl Krauter; 29, Povla Frijs; 30, Helen Hayes.

Dimitri Tiomkin's Recital Arouses Interest

Dimitri Tiomkin will give the first of a series of piano recitals at the new Gallo Theater on Sunday evening, October 23. Mr. Tiomkin is known as a radical in modern music and his program is attracting unusual interest.

Grace Gardner in New Studio

Grace G. Gardner has removed her Cincinnati studio to the Hotel Metropolis in that city. Her new quarters are spacious, and she will dedicate them with a recital by her pupils. The Woman's League literary matinee will also be

held in the studios, featuring the poets of the organization. Miss Gardner, who is a poet as well as composer and teacher, was requested to furnish the music for last season's matinee, playing her own compositions. It is of interest to note that Marcell Schwartz has recently won the Eastman School scholarship, and another pupil, Edgar Gordon, is in the cast of one of the My Maryland companies.

Miss Gardner's studio again will be the scene of many interesting and entertaining music and literary events during the coming season.

Ellerman and Coxe Reengaged by Women's Choral Society

Amy Ellerman, contralto, and Calvin Coxe, tenor, have again been engaged by the Women's Choral Society of Cranford for its first concert for this season the early part of December. They appeared with the Choral Society in solo and special duet numbers when it was inaugurated several years ago, under the direction of Lillian Andrews, who is also director of the Elizabeth Choral Club.

Ernesto Berumen Arrives

Ernesto Berumen, pianist and pedagogue, returned to New York on October 10, after having spent six weeks' vacation in Germany and France. Mr. Berumen resumed his teaching at once at the La Forge-Berumen Studios and is also busy preparing his program for his forthcoming recital in Carnegie Hall on December 13.

Mischakoff Commences Master Class

Mischa Mischakoff, new concertmaster of the Philadelphia Orchestra, who appeared at the recent Worcester Festival, will give a violin recital on November 6 at the Educational Alliance, New York. Mr. Mischakoff has commenced his master class at the Settlement Music School of Philadelphia.

John Carroll in Town Hall Recital

John Carroll, baritone, will give his annual New York recital at Town Hall on Saturday evening, November 12. With Edward Morris at the piano, he will sing a varied program, including some interesting Irish songs.

New American Opera by George Liebling

George Liebling, composer-pianist, has just completed an opera entitled Lucy, the libretto of which was written by his wife, Alice Liebling, in German, and translated into English by Maurice Rosenfeld, critic of the Chicago Daily News. The scene of the three act opera is laid in Texas.

OBITUARY

MRS. ANNIE BLYE

Music lovers and the many friends in all parts of the world will be greatly shocked to learn of the death on September 29, of Mrs. Annie Blye, mother of Birdice Blye, pianist. Mrs. Blye and her daughter were tenderly devoted to each other. Mrs. Blye took the keenest interest and pleasure in the musical activities and successes of her daughter. She was the greatest inspiration to her.

Until recently Mrs. Blye had accompanied her daughter on all her travels and they had lived together for years in the various capitals of Europe. Although she had been ill with a serious heart trouble for ten months, her daughter had never given up hope and would let no one else care for her mother. Miss Blye canceled all her concert tours, giving freely of her strength day and night to try to save her mother's life.

The Episcopal services, which were conducted at the

I SEE THAT

Mieczyslaw Munz will play with the Cincinnati Symphony Orchestra on December 2 and 3.

Pupils of Kirk Towns gave a successful recital in Seattle on October 3.

The new Birmingham, Ala., Public Library has a unique music room.

The Estey Organ Company offers a cash prize for the best organ and orchestra compositions.

Leopold Godowsky is leaving New York soon to tour Europe.

Georg Schmevoigt has taken up his work with the Los Angeles Philharmonic Orchestra.

Sarah Fischer, young Canadian singer who has been appearing at the Opera Comique, was entertained by King Fuad.

Pietro Yon is planning an elaborate program for the dedication of the new organ in St. Patrick's Cathedral.

Josefin Hartman Vollmer has been dubbed the perfect accompanist by Schumann-Heink.

The Bel Canto Studios, Inc., has announced the winners of the two scholarships offered by the school.

Abby Morrison Ricker sang at a recent meeting of the New York Matinee Musicale.

Pedro Pons, pianist, was one of the National Opera Club's guests of honor.

Philadelphia Grand Opera Association will present a season of opera at the Academy of Music in Philadelphia.

The interesting details of how Marion Talley was engaged for the Metropolitan are given in this issue.

The Milwaukee Journal and the local board have been the sponsors for two years of the movement known in that city as the Park Board Community Singing League.

Auditions are being held every Monday evening at the Little Theatre Opera Company of Brooklyn, William Reddick director.

Katharine Goodson will return to America in March after several seasons' absence.

Richard Strauss will conduct several of his works at La Scala.

Nina Grieg, Edvard Grieg's widow, appeared in concert at Oslo.

Details of the Metropolitan Opera season have been issued.

NEWS FLASH

Bilotti Plays at Vienna Tonkünstler

(Special cable to the Musical Courier)

Vienna.—Anton Bilotti, pianist, triumphed at the Vienna Tonkünstler. He was given tremendous applause and there were five recalls. D.

family home, were beautiful and impressive, and were read by the Rev. Dr. Sonne of the Bishop Cheney Memorial Church, the Blye family having been members of Bishop Cheney's church for years as well as close friends of the late Bishop and Mrs. Cheney. The house was a veritable bower of flowers, many magnificent floral pieces having been sent by friends and admirers from far and near. The Rev. Dr. Sonne, in speaking of the high position Mrs. Blye occupied in the literary world and of her fame in Europe and America, said it would be most appropriate to read Tennyson's Crossing the Bar.

Mrs. Blye had achieved distinction as an authoress. Her writings from her earliest girlhood had attracted the attention and won the highest praise and commendation from the leading critics in Europe and America. Notwithstanding the honors shown her, Mrs. Blye was very modest and retiring, which is characteristic of true genius. She wrote most often with no signature attached, many brilliant editorials having appeared from her pen—sometimes using a nom de plume, occasionally signing her own name. The majority of her writings appeared in London, England, and also in other publications and magazines abroad and in America.

Her articles were copied in all parts of the world, very often without credit being given. Mrs. Blye wrote on a wide range of subjects of dignity and beauty and many letters of travel, nothing frivolous ever having appeared from her pen. She was a woman of brilliant mind, having a thorough knowledge of Greek, Latin, French and German, also Spanish and Italian, and wrote many beautiful translations from these languages.

When Mrs. Blye was taken ill she was preparing a book for publication which would have contained reproductions of many rare photographs and autographs and much of interest about the noted people with whom Mrs. Blye and her daughter, Birdice, had been associated.

Mrs. Blye numbered among her friends the most distinguished people in every country visited and possessed a valuable collection of autographed photographs and books and rare articles of interest which had been presented to her. She possessed a very kind and generous disposition and a most lovable personality. Her gentle birth and good breeding were manifest in everything she did or said. Mrs. Blye was descended from one of the noblest families in England. Titled and distinguished, there was no bluer blood in England. It would require volumes to relate the noble acts and achievements of the various branches of the family which can be traced back ten centuries. Many distinguished members of the family have been honored by being buried in Westminster Abbey.

GIANNOTTO BASTIANELLI

Giannotto Bastianelli passed away on September 27, in Tunis, where he had gone to restore his greatly impaired health. Musicologist, critic and composer, his extraordinarily clever and interesting books will no doubt leave their marks in the history of music. D. P.

Victor Labunski, Polish pianist-composer, will come to America shortly.

Vladimir Shavitch opened his fourth season with the Syracuse Symphony Orchestra.

The first new work to be given by the Grand Opera in Paris will be Lazzari's La Tour de Feu.

Sergei Klibansky, after summer master classes in Switzerland, has resumed teaching in New York and Boston.

Ernest Carter's opera, The White Bird, is definitely to be given in Osnabrück, Germany, next month.

Elizabeth Kelso Patterson is recommended by Blanche Marchesi as exponent of the Marchesi method for voice.

Flora Mora is chairman of a Cuban society, founded to further music in Havana and elsewhere.

Nevada Van der Veer sang September 16 in Berlin, Germany, and again under Schuricht in Delius' Mass of Life.

Zilpha May Barnes (Wood) was "made" an Indian Princess, Big Chief White Horse Eagle, 105 years old, performing the impressive ceremony.

Hannah Klein won new honors at an Albany, N. Y., recital. Story MacFarlane, contralto, returned from Northern

Michigan where she gave several successful recitals.

Alice Hackett gave a recital recently in Mt. Pleasant, Ia.

Estelle Gray-Lhevinn opened a series of 100 concerts at Zanesville, O., on October 5.

Fokine and Fokina are to give the Cleopatra ballet at their concert.

B. F. Rungee was one of the piano judges at a recent contest in New Haven.

Anca Dridlova has written a new song, Lassies, with words by Madeleine Babien.

Francis Stuart's artist-pupil, Luisa Silva, scored success abroad.

The compositions of Radie Britain have been praised in Dresden.

Mario Carboni was unable to take a vacation this summer owing to his being in constant demand here.

Guido Caselotti is the founder and director of the Long Beach Opera Company which recently gave an opera potpourri.

Edward Buck has joined the faculty of the Cleveland Institute as cellist.

Leon Sampaix will give a Chopin-Liszt program in the Town Hall on Wednesday afternoon, November 2.

Galli-Curci will sing L. Leslie Loth's 'Wintah, Summah, Snow er Shine at her New York recital on October 23.

CHICAGO

CHICAGO SYMPHONY BEGINS NEW SEASON

CHICAGO.—One thing is certain, the musical season in Chicago would be incomplete without the Chicago Symphony Orchestra's participation in it—a fact which loomed inevitable for a time after the close of last season, when disbandment seemed imminent. The controversy settled, the orchestra came back in all its glory to enter upon its thirty-seventh season, at Orchestra Hall, October 14 and 15. Satisfied that they were not to be deprived of the orchestra, the regular Friday afternoon and Saturday evening patrons paid their respect and homage to the returned child in a most cordial manner.

Several changes have been made in the orchestra's personnel. Alexander Zukovsky has given up his post as second concertmaster to do concert work exclusively and has been replaced by Remo Bolgini, for five years concertmaster of the Philharmonic Orchestra of Buenos Aires. Joseph Vito takes the first harp chair left vacant by Enrico Tramonti, whose health compels him to live in California. There is a new first horn, L. Lecce; another horn player, J. Wiatt, who comes from the Civic Orchestra; new viola players, F. Rittner and P. Kaufman, and an oboist in F. Mueller, formerly first oboe of the Rochester Symphony Orchestra.

This first program contained the Wagner March of Homage, the Funeral March from the Beethoven Eroica Symphony (played in memory of Fannie Bloomfield Zeisler), the Elgar Variations on an Original Theme, and Tchaikovsky's fifth symphony. Conductor Stock and his men afforded many happy moments throughout the program and often touched upon mastery.

MARION TALLEY'S FIRST CHICAGO RECITAL

A large part of Chicago paid homage to Marion Talley by filling the vast Auditorium for her first Chicago recital, October 9. Such is name value, that greatest of all assets for an artist. No young American artist is more widely heralded than Marion Talley, and none, it seems safe to say,

is a greater box office attraction. Added to this asset, Miss Talley possesses other essentials—a winsome personality and a beautiful, warm soprano voice, surprising in its roundness, bigness and solidity. Though her program was poorly chosen, she won her listeners' admiration, and throughout the afternoon was compelled to add encore after encore.

In John Corigliano Miss Talley had a worthy assisting artist. Here is a violinist of no mean ability, and he, too, was popular with the large audience.

RUSSIAN COSSACK CHORUS

Fascinating both as to singing costume, the Russian Cossack Chorus, under Sergei Sokoloff, interested a large audience at the Studebaker on the same afternoon. This is a well trained chorus, and its able conductor obtains admirable results with his twelve singers, who set forth most effective work on this occasion. Adding to the enjoyment of the program, Marie Bronarczyk, a young and highly gifted coloratura, sang several numbers. Hers is truly an unusual voice—beautiful of quality, flexible, wide of range and even in all registers. She gave a fine account of herself and earned the listeners' hearty approval. Miss Bronarczyk should go far in her art when she has surmounted the few obstacles yet in her path.

ANDRE SKALSKI, PIANIST

A recital at the Playhouse by a pianist new in our midst, Andre Skalski, proved interesting and revealed a pianist to be reckoned with. His pianistic qualifications rate high and his knowledge of what he is about makes his playing doubly enjoyable.

CHIAPUSSO TO MAKE MORE RECORDS

Jan Chiapusso, noted Dutch pianist, whose Chicago studios in the Fine Arts Building and the Girvin Institute of Music and Allied Arts are attracting many pupils this fall, has been engaged to make a new series of Ampico records. He will go to New York shortly for this purpose and to fill some concert dates. Mr. Chiapusso's records already available have proved popular since their publication. They include The Wild Chase of Liszt, two Chopin numbers, the B minor waltz and etude No. 5, op. 25 and two of his own transcriptions, The Fickle Country Maid and Gentle Nanette of Couperin.

Th artist gave a very successful recital on October 13 at Elmhurst College, and on October 20, begins a master class at the Girvin Institute. The Chiapusso master class, which meets weekly on Thursday evenings, will prove of rare interest and helpful experience to those who participate. Only Mr. Chiapusso's personal pupils will perform in the master class, but the general public, especially those interested in the art of piano playing, may secure listeners' memberships without charge at the office of the school.

It is in line with the general policy of this progressive music school that such an exceptional educational opportunity is offered to the public and it is expected that a large number will thus participate in the weekly meetings of the master class.

HENRY HOBART JOINS GUNN SCHOOL FACULTY

The Gunn School of Music and Dramatic Art announces the addition of Henry Hobart, tenor, to the roster of the vocal faculty. As artist-pupil of Albert Borroff, Mr. Hobart appeared in June, 1925, as soloist, with orchestra, in the annual commencement program of the Gunn School at the Studebaker Theater. In June, 1926, he sang the role of Don Jose in the Carmen production given at the same theater, and in June, 1927, appeared in the role of Canio in the Flood Benefit performance of Pagliacci at the Audi-

torium, both staged and costumed by the Chicago Civic Opera Company.

MARION McAFEE WRITES FROM SPAIN

A post card from San Sebastian, Spain, from Marion McAfee, tells of the young soprano's study during July and August in the French Alps and in September at Bidart with Mme. Marya Freund, and her return to Paris on October 1, to continue work with Mme. Freund. Before returning to Paris Miss McAfee spent some time traveling in Northern Spain, also stopping at Biarritz for a symphony concert, at Bayonne, St. Jean de Lux and Hendaye, France.

CARBONI STUDIOS

Ivan Barich, a young Croatian baritone, of only twenty-three years, who has studied but a short time with Mario Carboni, will be heard in recital at the Eighth Street, October 23. He will present an interesting program of Italian, English and Croatian arias and songs. He will be assisted by Louise Evans, pianist.

Gertrude Voreck, soprano, will make her debut at Lyon & Healy Hall, November 1. Miss Voreck will be heard in a program of Italian, German and English arias and songs of the old and modern schools.

Mario Carboni has just returned from a very successful concert tour of southern Illinois.

AMERICAN CONSERVATORY NOTES

The opera classes, under the direction of Edoardo Sacerdote, had their first meeting last week. The course consists of opera rehearsals, classes in stage deportment, make-up, dancing and fencing. The class contains many splendid voices and several important productions will be given this winter, including scenes from Carmen, Traviata, Samson and Delilah, Boheme, Aida, and Barber of Seville.

Alyne Tudor, artist-pupil of the voice department, and winner of the opportunity contest under the auspices of the Publix Theaters Company and the Chicago Daily News, is now on a six months' tour of the principal theaters controlled by the Publix Theaters Company. Dorothy Grant, another artist-pupil of the Conservatory, has been engaged as teacher of voice at the St. George School for Girls, Chicago. The Children's department is enjoying the largest registration it has ever had. Thirty-five classes are being held each Saturday.

Byron Bronston, student of Kennard Barradell, has been engaged as tenor soloist at the Lake View Presbyterian Church. Arthur Lindblad, tenor, and also a student of Mr. Barradell, has recently been engaged for the quartet at the South Presbyterian Church.

WALTER SPRY'S FIRST RECITAL, OCTOBER 25

Walter Spry opens his lecture-recital series at Columbia School of Music, October 25, and not the fifteenth as announced, with a historical program of early piano writers. The program lists works by Byrde, Purcell, Scarlatti, Bach, Haydn, Mozart and Beethoven.

ANNA GROFF-BRYANT STUDIO OF VOCAL ART

Anna Groff-Bryant has been re-appointed as vocal instructor and coach for the choral society of St. Clara's Church.

Winifred Estabrook, artist-pupil of Homer DeWitt Pugh of San Jose, Cal., won favorable comment from the San Francisco critics on her first appearance with the San Francisco Opera Company, as Stephano in Romeo and Juliet, with Florence Macbeth and Mario Chamlee in the title roles. Mr. Pugh is an artist-pupil of Anna Groff-Bryant and a representative teacher of Mrs. Groff-Bryant's system of Vocal Education. He has achieved unusual success in his work during the last ten years. His pupils are among the popular choir and opera singers.

Alice Phelps Rider, dramatic soprano, pupil of Anna Groff-Bryant, has been soloist and director of the choir of the Universalist Church of Markesan, Wis., during the summer.

CHICAGO MUSICAL COLLEGE NEWS ITEMS

Isabel Wilcox, student of Herbert Witherspoon, has just returned from Paris, France, where she was principal soloist with a large band from Appleton, Wis., during the second expedition of the A. E. F. in France. George Grove, artist-pupil of Mr. Witherspoon, has been engaged as a member of the faculty of the American Academy of Music and Art, of Chicago.

Margaret Sheetz, student of Charles Demorest, has accepted a position as organist at the Capitol Theater, in St. Paul, Minn. Henry Gruner, student of Charles Demorest, has been engaged as organist at the Tower Theater, in St. Paul, Minn. Lucille Blake, former piano student of Boguslawski, is now playing with the C. & M. Amusement Com-

(Continued on page 40)

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NEW YORK CONCERTS

(Continued from page 20)

fortunate in having with her two such distinguished and gifted composers as Salzedo and Hageman, as different as possible, but each having his own following among those who like the mildly modern or the ultra modern.

Philharmonic Students' Concert

The Philharmonic's first student concert of the season was given at Carnegie Hall on October 15, Willem Mengelberg conducting. The program was the same as the opening Philharmonic concert on Thursday evening. An almost capacity audience was quick to respond enthusiastically to the excellently delivered program. Conductor, orchestra, soloists, all were in fine form, and in every respect the first concert of this series augured well for the season.

OCTOBER 16

Beatrice Harrison

After a number of years' absence, Beatrice Harrison, English cellist, returned to New York, appearing in recital on October 16 at the Guild Theater. A large and thoroughly appreciative audience welcomed her, and readily passed under the spell of her engaging personality, unquestionable mastery and contagious enthusiasm.

Garbed in a long-flowing, befrilled and beribboned gown, that smacked of the days of Marie Antoinette and Mme. de Pompadour, and receiving her plaudits much in the manner of those times, Miss Harrison made a charming picture; and if the modern short-skirted garb of her sister, who partnered her at the piano, made a somewhat anachronistic effect, the two were thoroughly in accord, musically and temperamentally.

In a program drawn from the classical and modern literatures of her instrument, Miss Harrison demonstrated that the remarkable technical mastery, tonal beauty and sound musicianship that early gained her a high place among cellists have been greatly enhanced by a maturity and emotional intensity which only years of experience in life's theater can bring.

Handel's G minor Sonata and three movements of Bach's unaccompanied Suite in G, which headed the program, received dignified and reverent treatment. Then followed a Sonata in one movement by Delius and another Sonata, a Hungarian one, for cello alone, by Kodaly. Despite the art of the performer and the warmth and color she sought to impart to them, these two pieces did not appear to be very notable additions to the cello literature. The Delius piece is a long, rambling succession of rather meaningless legato passage for the cello, punctuated by chords on the piano; there is nothing of climax, and when it ends it just ends, and that is all. The Kodaly Sonata, if such it is, in which the two lower strings are tuned down a semitone, consists of an assortment of bizarre and sensational tonal effects, very difficult of execution and not over pleasant in their effect. The player's performance of this piece was a truly remarkable technical achievement.

Two groups of short pieces completed the program at the end of which the insistent applause produced a number of encores. Margaret Harrison was a thoroughly satisfying and sympathetic accompanist. Pianistically, she is excellently equipped.

Jose Echaniz

Appearing here originally with Tito Schipa, the tenor, Jose Echaniz established himself at that time as a pianist whose future would bear watching.

On Sunday afternoon, at Town Hall, Echaniz made an independent essay by giving a recital of his own.

This young player at once established the fact that he has come into his artistic own, for he played a fine and serious program with unflinching musical insight and technical command.

In the opening Chaconne, by Bach-Busoni, the Echaniz talent for style and interpretation manifested themselves strongly. Formal exposition, clarity of parts, and breadth of delivery, all were in welcome evidence.

Brahms' B minor Rhapsody lacked the last touch of intensity, but in the Barcarolle, and the Polonaise, opus 53, of Chopin, the performer gave full vent to his feeling, and limpid touch, romantic imagination, brilliant propulsiveness, were found to be important equipments in his art.

Very delicate and delightful was the Debussy Hommage à Rameau, and piquant nuances marked the sounding of the Liebeslied by Kreisler-Rachmaninoff.

Of course, the Spanish blood of Echaniz was bound to register irresistibly in the Tango, by Albeniz-Godowsky, and the Allegro de Concerto, by Granados, and at this point of the program the enthusiasm of the audience reached its highest point.

Grieg's Nocturne and Liszt's Rhapsody No. 11 closed the proceedings with charm and technical fireworks, and encores testified to the emphatic opinion of the listeners.

Echaniz is one of the most important of the young pianists who have stamped themselves upon New York critical attention within recent years.

New York Philharmonic

Sunday afternoon concerts of the Philharmonic began at Carnegie Hall before a large and favorably tempered audience, who showered marks of approbation upon Willem Mengelberg, the conductor.

The program repeated two numbers from the Thursday and Friday concerts, Vivaldi's Concerto Grosso, and Rietti's Concerto for Wind Instruments.

Winding up the Sabbath matinee came Tchaikowsky's Pathétique Symphony, which is an old war horse (and a noble and spirited one) of Mengelberg and the Philharmonic. The heart-searching passion and pathos of the work, its rhythmic and melodic beauties and lyrical ecstasies, were revealed to the full in the performance. The listeners remained to recall Mengelberg repeatedly.

Matzenauer, Hart, Leginska

The second of Hurok's Century Afternoons of Music was given at the Century Theater. Margaret Matzenauer, Metropolitan opera contralto, shared the honors with Ethel Leginska, conductor, and Charles Hart, Chicago Opera tenor. The program was made up of two parts, the first half of which Miss Leginska conducted. This was all

Schubert, the Unfinished Symphony and the Marche Militaire representing the orchestral selections, while Lisa Roma, the well known and gifted soprano, as soloist sang three songs to the accompaniment of the orchestra. Miss Leginska was obviously handicapped by her small orchestra and undoubtedly she was not able to get some of her effects she wanted. She gave the Unfinished Symphony an especially fine, dramatic and highly emotional reading; at its conclusion she was roundly applauded.

The second part of the program was given over to a concert performance of Samson and Delilah, with Matzenauer and Hart in the leading roles, ably assisted by Ivan Steschenco, basso, and Joseph Hoyer, baritone. Matzenauer, as usual, swept all before her with a beautifully rounded enactment of her role. Her voice was opulent and caressing while her unerring sense of the dramatic vitalized the action despite the lack of costumes and setting. Mr. Hart was obviously the operatic star of assured standing, well poised and in good voice. Messrs. Hoyer and Steschenco were more than acceptable. Michael Fevinsky conducted.

John McCormack

On October 16 a sign was hung up in front of the box office at Carnegie Hall announcing that all seats for the McCormack concert had been sold. Many disappointed ones came in and had a look at the sign and turned disappointedly away, or perhaps satisfied themselves with standing room, if there was any, which this writer does not know. It certainly did not seem so, for it looked as if every inch of available space in the great hall was occupied. There were so many people on the stage that there was just about room left for Mr. McCormack, his accompanist and the soloist of the evening, who was Lauri Kennedy, cellist. Mr. Kennedy opened the program with an effective performance of a sonata by Sammartini, and later on in the program played several other groups of cello pieces.

Mr. McCormack sang a program of a great variety of mood and idiom. His selections swung all the way from the modern German of Strauss, and the modern English-Chinese of Bantock, to songs of the early classic period, and, of course, the delightful folk songs which Mr. McCormack unearths, much to the gratification of his audience.

It is a little difficult to analyze the charm of such a singer as McCormack. It depends so much upon intimate details of expression that it seems quite beyond the powers of ordinary language to give it any definition. It has been said of so many singers, and of other artists as well, that they possess varied attributes of tone, technique, musicianship, and so on, that these and similar expressions have become trite and almost meaningless. It seems futile, indeed, to talk about great artists possessing powers which even the ordinary artist must possess. In these days of artistic efficiency, players and singers do not get even a small foothold on the concert stage without at least a respectable command of technique, tone and interpretation. McCormack has all of these things of course. His voice has been recognized for years as one of unusual scope and beauty, and his audiences have unconsciously recognized other things in his singing which have made of him the public favorite which he today everywhere is. But what are these other things? It seems to this writer that they consist of the natural expression of a deeply sympathetic nature and an intensely human understanding of humanity. McCormack could never do the things he does with his voice were it not for genuine and deep feeling. He sings the Panis Angelicus of Franck (in which on this occasion he was accompanied by the organ, played by George H. Gartlan, and also cello and piano) with a devotion that is real and which communicates itself instantly to the public. He sings the old English song, Since First I Saw Your Face, dating way back to 1600, and selections from Handel and other classic masters, in a manner that shows not only his complete understanding of these old-time quaint expressions of the same feelings that we express in other idioms today, but with an obviously genuine love for classic mode. He passes on to the Allerseelen of Strauss and other pieces of modern type with equally complete comprehension, and from these he takes up his Irish folk songs with such alternating pathos and humor as one feels inclined to say could only come from an Irishman.

It is needless to say that this McCormack recital was a huge success—a McCormack recital is always a huge success—and Mr. McCormack was, as usual, generous with his encores. He was accompanied by Edwin Schneider in a sympathetic and artistic manner, and one of Mr. Schneider's songs was heartily applauded.

THE MOVIES

(Continued from page 22)

has a fine voice and uses it well; 4, The Ballet Bride, by Edith and Dick Barstow, who after being lowered to the stage in a huge wedding ring, give a novel version of such dances as the Buck and Wing and the Charleston, doing them entirely on their toes; 5, A Little side play by the orchestra members, an amusing feature being the wedding of the Saxophone and the Trombone assisted by the Dancing Deacon, Clay Stearns, who certainly can dance; 6, Milo, or What is it?, a typical clown garbed as a Hobo, who gathers quite a few laughs in his imitations of a gold fish, skyrocket, freight train, birds, etc., and winding up with whistling the Mocking Bird; 7, The Jazz Bride by Josie and Jules Walton in a good showing of the Charleston; 8, Charlotte Woodruff singing Irving Berlin's latest, Together We Two, with the entire company in the finale, dressed in costumes representing pieces of wedding cake. Accompanying the Dancing Brides were the Misses Parsons, Selva, Hasbrouck, MacDonald, Hay and Gunning.

The feature picture, a Paramount, Tell it to Sweeney! proves to be a continuous round of laughs provided by that capital team of comics, Chester Conklin and George Bancroft.

THE CAPITOL

The bill at the Capitol this week is, as always, most interesting, the program opening with the Orpheus overture by Offenbach, played delightfully by the Capitol Grand Orchestra under David Mendoza. The Capitol novelty, Rhapsody in Blue, by George Gershwin with Waldo Mayo, violin soloist, Maslova and Raush as the Spirit of the Classics, Bobbe Arnt, the Spirit of the Blues, a vocal ensemble and the Chester Hale Ballet, proved entertaining.

The star this week is Nora Bayes, "international singer of songs," who is heard in a number of new selections which she puts over with her own peculiar style—with little effort of her rich voice and with a perfection of diction that made her songs the more enchanting. Bayes has a dynamic personality and it is safe to add that she was a wise choice as one of the pioneers of the new amusement policy.

Lester Allen, late star of George White's Scandals, was an added attraction; nor must one forget Ben Bernie, who is the guest conductor of the week and also master of ceremonies. He came in for a particular demonstration on his appearance, showing that Mr. Bernie has many friends.

The picture is Spring Fever, featuring William Haines, assisted by Joan Crawford and George Arthur. A good, clean picture it is well directed and a competent cast.

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PAUL ALTHOUSE	CORNELIUS VAN VLIET
RICHARD FOMELLI	HAUL VIDAR
RAFAEL DIAZ	JAMES WOODSIDE
	RENATO ZANELLI

MUSIC ON THE AIR

INTERNATIONAL EXCHANGE OF PROGRAMS

Frederick R. Huber, director of WBAL located in Baltimore, has just returned from Europe and has arranged what is believed to be the first international exchange of programs. In Norway Mr. Huber was able to come to some sort of negotiations with Olaf T. Holst, director of the Bergen station, which will enable all of Scandinavia to get entire all-American programs. These programs were arranged by Mr. Huber on his return and sent to Mr. Holst. It is interesting to note the type of program which was considered by Mr. Huber as representative of America. It listed three leading Baltimore musicians—Gustav Strube, George Siemomn and Gustav Klemm. Others included were, Victor Herbert, Henry Hadley, Deems Taylor, Edward MacDowell, James H. Rogers, John Alden Carpenter, A. Walter Kramer, Charles Wakefield Cadman, H. H. A. Beach, Oley Speaks, H. T. Burleigh, Richard Hageman and Eastwood Lane. In return for this All-American program Mr. Huber is to receive from Mr. Holst a typical All-Norwegian program, which will be put on the air from the Baltimore station by some of the best of this station's vocal and instrumental artists. This interchange of programs between WBAL and the station across the seas makes the Baltimore station once again a pioneer in the radio field, as it is one

of the first stations in this country to clasp hands with the stations in foreign lands, assuming an international interest and importance. There are also arrangements pending for the broadcast of a Pan-American program over this station, during which music from South America, Central America, Mexico, and other countries affiliated with the Pan-American Union will be given. The broadcasting of these international programs and the friendly exchange of ideas and courtesies is a very definite step toward the promotion of international understanding and friendship via the radio waves.

ON TURNING THE DIAL

MONDAY, OCTOBER 10.—The New York Trio, members of which are Clarence Adler, Louis Edlin and Cornelius Van Vliet, opened a new series of concerts of chamber music over WEAF. The work of these musicians has been commented on at length in the New York papers to the extent that everyone associated in the music world knows the New York Trio. Chamber music furthermore is very well adapted to radio work. If the instruments are well combined the air picks up the blending to minute details. The choice of program included the Brahms trio in B (first and second movements), d'Indy's Lento Religioso and Gion's Miniatures. The surprise of the evening came when we tuned in on WOR. Instead of the regular Dodge Hour we were honored with the Famous Composers' Hour and Wagner was scheduled, the first offering being the Tannhäuser overture. If the Columbia Hour continues to send out such programs during the winter as this one there is much in store for the music lover. The featured member of the concert was the Judson Orchestra, and with the laurels won on this occasion there are a great many listeners-in, who will quickly turn their dial to its performance each week. There was only one curious note about the whole affair; the names of the soloists were not given. Lohengrin, Die Valkyrie, the song, Dreams, Tristan, and a choral number from the Nibelungen were choice selections. It is with sincere regret that we do not know the baritone's name who sang the Evening Star solo; it was excellently given.

TUESDAY, OCTOBER 11.—The Granadas played the Corelli Praeludium and Gavotte, two delightful old time numbers, well interpreted. There was an innovation over WJZ with the debut of the Gamboliers. Five of them there are, merry makers who should be listened to by anyone with the blues. There were also attempts to give Flotow's Martha and Verdi's Aida during the evening and the Stromberg-Carlson Hour had some good orchestral numbers and also a few notable vocal selections. On the whole not a particularly thrilling night!

WEDNESDAY, OCTOBER 12.—Columbus Day was very properly celebrated with many and various programs, musical, dramatic and oratorical. If anyone did not know the history of Columbus this was an excellent opportunity to find out. The Maxwell Hour offered the Beggar's Opera. The company which interpreted the work was the same as recently gave it in London. Particular interest centered about the Aeolian concert which presented Mabel Garrison, Lenox String Quartet and the Duo-Art Piano. Miss Garrison sang three numbers including the Rimsky-Korsakoff Coq d'Or. The Lenox Quartet rendered artistically the Londonderry Air and the first movement and finale of the Schumann quintet. There were mechanical reproductions by Josef Hofmann, Percy Grainger and Harold Bauer, which were well nigh human.

THURSDAY, OCTOBER 13.—The French Trio was again our choice of the evening's highlights. Charles Prennmac was the soloist. This ensemble has come to the fore among musical broadcasters in a remarkably short time and we are glad to feel that we were for them from the beginning. Then there was Father Finn, who has made a place for himself with his Boys' Choir and also for the geniality of his personality. Here we heard him at the console of the Welte-Mignon organ. Also of merit was the harp and viola combination of De Stefano and Herbert Borodkin. We wonder just why WOR changed the day for its memorable Choir Invisible. The association of this Sunday evening entertainment was not so much in the musical high lights of its performance but because the concert seemed to be particularly adapted to a Sunday evening broadcast. Now of a Thursday evening it has lost some of its intrinsic charm.

FRIDAY, OCTOBER 14.—The Parnassus Trio appeared again on a program of music chiefly depicting the gypsy spirit. Selections of Brahms, Sarasate and Dvorak brought out this aspect with marked degree and there was about the concert a decided verve and richness of melody. The first of the Boston Symphony Orchestra concerts was sent over the air by the enterprising Mr. Quinby of Boston. It seems superfluous to comment artistically on the concert as it was so far superior to what is usually heard on the radio that it stands out as a bright spot of the week. The programmed numbers were the first performance of Malipiero's La Cimarosiana, a work recently given in Paris and considered to be a rather worth while musical contribution; El Amor Brujo of De Falla, and Symphonia Domestica of Richard Strauss.

SATURDAY, OCTOBER 15.—Westell Gordon was the guest of the Keystone Duo. Mr. Gordon is well known for his ballads. There was a charming bit of musical offering in the program entitled Songs of Italy given over WOR with the background of the Wurlitzer organ and Rhoda Arnold as soprano soloist. The singer comes from Chicago and since her arrival in New York has been studying with Ella Backus Behr.

SUNDAY, OCTOBER 16.—Antonio Meli, Italian baritone, was heard to advantage over station WCGU. He has a good resonant quality and much artistic ability at his command. He has recently returned from Italy where he took part in some important performances of cantatas, and since his coming to New York has given local, Baltimore and Washington concerts. R. Huntington Woodman, internationally known composer, was featured by the New York Federation of Churches in compositions of his own for the organ, with Mrs. Woodman as soprano soloist. The Death of Minnehaha, Coleridge Taylor's setting to a portion of Longfellow's poem, was scheduled for the Musical Literature series. The soloists and choristers were the same as last week with this series proving most valuable in the attempt to entertain as well as educate by means of the

cantata. Nina Morgana, Metropolitan soprano, and Mary Chainy, violinist, appeared in a joint program of merit. (Continued on page 42)

RADIO SINGING

By Purdon Robinson

Having given a great deal of thought and study of late to broadcasting, I have incorporated a special course in this subject in my work this season. Those who have "listened in" to various singers on the radio have observed, no doubt, the manner in which the voices "came over." Some we get clear and vibrant with clean-cut diction, while others are dull and wordless. This is often noticed in singers whose diction on the stage is excellent. When an audience sees the singer, it is more or less hypnotized by his personality which often covers many vocal deficiencies, but the radio is merciless and actually accentuates the vocal faults. Therefore this is all the more reason why singers' or speakers' voices should be correctly placed and controlled and these deficiencies eliminated. Careless singing or diction is immediately apparent and emphasized. The reason that so many well known singers are disappointing when heard "on the air" is because their technique is faulty and their vocal shortcomings the more noticeable because the personal attraction is absent. Through radio singing many new elements demand recognition by the teacher and singer and I feel that special instruction and coaching is of invaluable help to broadcasters.

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FLUEGEL

Mezzo Soprano

Scores brilliant success in her debut recital at Town Hall, on October 12, 1927.

PRESS COMMENTS

Marie Elizabeth Fluegel has a very beautiful voice and the good sense to recognize it for what is a PERFECT MEZZO. She has youth, intelligence, and good taste.—*N. Y. Herald Tribune*.

She possesses a voice of unusual promise. Her interpretation of lieder (Schubert) at once charmed her audience.—*N. Y. World*.

This singer disclosed a beautiful natural voice of mezzo quality—her tone production was good—her diction excellent, and her phrasing well sustained.—*N. Y. Sun*.

Miss Fluegel's familiarity with and mastery of the demands of different types of song literature were illustrated in later contributions of French, Russian and American writers.—*N. Y. American*.

Miss Fluegel is gifted with a voice of natural beauty—and color—well placed, and produced without effort.—*N. Y. Times*.

She possesses both natural gifts and natural talents and should be able to go far on her road before we have heard the last of her.—*Brooklyn Eagle*.

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Francis Stuart Artist-Pupil Scores at Carcano

Francis Stuart, New York vocal teacher, received a letter recently from his artist-pupil, Luisa Silva, who was the only foreign artist accepted to sing in the all-star season at the Carcano in Milan. Toti dal Monte, Galeffi, Bonci, Poli, Randaccio and Pertile were among the prominent artists heard and with whom Mme. Silva sang with gratifying success. There has been considerable comment about the American and frequently the singer is stopped in the street by enthusiastic young girls who desire her autograph. When that first happened, Mme. Silva says humorously, "she knew she was a celebrity."

The Milan papers received her extremely well. For instance, the *Corriere della Sera* said: "Miss Silva was applauded in the open scenes." Il *Popolo d'Italia*: "Miss



LUIZA SILVA,

artist-pupil of Francis Stuart of New York, who scored success during the Carcano season in Milan.

Silva gave bold relief to the figure of Azucena being admired for her vocal gifts," while *Il Secolo*, not to be outdone in praise, commented: "Miss Silva proved herself an Azucena of merit through her dramatic ability and details."

Mme. Silva is only one of the many artists trained in Mr. Stuart's studios in New York and on the Coast during the summer who are achieving success. Mr. Stuart has always been adverse to talking about himself or his work. He prefers the pupils doing things in a manner that reflects credit upon themselves and his teaching, which is the frequent case.

Activities of the De Kreszs

During the short time Geza de Kresz and his wife, Norah Drewett de Kresz, have been on this continent they have been engaged for almost every musical club of Canada, Montreal, Toronto, Quebec, Winnipeg, Halifax, Regina, Brandon, London, Kingston, Guelph, Kitchener, Sarnia, Copper Cliff, and many more, all reengaging them in every instance. In Ottawa, where they opened the musical season of 1926 in October, their rendering of the Kreutzer Sonata made such a deep impression that the committee begged them to return for the Beethoven Festival in March and repeat the work.

Geza de Kresz is not only known to New York audiences through his recital in Aeolian Hall and jointly with Mary Garden at the Roosevelt series year, but also as leader of the already famous Hart House String Quartet, which is one of the few quartets where the leading violinist is also a brilliant and busy soloist. De Kresz is, however, such a remarkable instance of musician and virtuoso as to make this possible, neither one or the other being sacrificed.

Quite a feature of the de Kresz programs in smaller cities are the explanatory informal talks given by Mme. de Kresz before some of the lesser known works. So successful are these that she has been asked to give lecture recitals in a number of cities, as well as in colleges and schools. Last season she gave a series of these in the principal convents of Ottawa and Toronto, in the former city speaking alternately in English and French, of which she has perfect mastery and accent. She has been engaged for these recitals at the colleges of Whitby, Sackville, St. Thomas and Acadia.

Pennsylvania Grand Opera Plans

Arthur Rodzinski will be a guest conductor of the Pennsylvania Grand Opera Company, alternating with Walter Grigatits conductor of that organization, in the series of eight operas to be given at the Metropolitan Opera House, Philadelphia, beginning the middle of November. Dr. Rodzinski is well known to Philadelphia music lovers inasmuch as he is assistant conductor to Leopold Stokowski in the Philadelphia Orchestra and also is connected with the orchestra department of the Curtis Institute of Music. Concerts to be given by an orchestra under his direction will be a feature of the season of the Stanley Music Club.

The Pennsylvania Grand Opera Company is a Philadelphia institution with W. Frank Reber as president and with a distinguished board of directors. Preparations are under way to give performances of a high standard. A chorus numbering more than seventy-five persons is in constant training and frequent rehearsal. Twenty operas are already in the repertoire. The chorus is trained in the Pennsylvania Opera School under the direction of Maestro Grigatits, who is from the Imperial Grand Opera House of Warsaw. The company is an outgrowth of the Scala Company which gave Philadelphia music lovers some splendid presentations during the last few seasons. Arrangements have been made for an orchestra of fifty musicians, now given study to each work to be presented, and there is to be a large ballet, also under training at the Opera School. Francesco Pelosi is general manager of the Pennsylvania Grand Opera Company.

Althouse's Pupils Limited

Paul Althouse has returned from a series of operatic appearances on the west coast, stopping in Atlantic City for a joint recital with Marie Tiffany. The tenor opened his vocal studio this month for the 1927-1928 season, again limiting his list of students to ten so that his teaching will not interfere with his concert and operatic bookings and so as to give adequate time to the details of the careers of these ten special students.

Seidlova Writes Music for Song

A new song *Lassies*, words by Madeleine Babian, prominent newspaper woman, and music by Anca Seidlova, Czech pianist, was sung at the Candy Exposition at the Grand Central Palace, by Hazel Stuart, soprano.

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CATHERINE GERTRUDE BIRD, 659 Collingwood Ave., Detroit, Mich.
GRACE A. BRYANT, 201-10th Ave. N., Twin Falls, Idaho.
MRS. JEAN WARREN CARRICK, 160 East 68th St., Portland, Ore.
DORA A. CHASE, Carnegie Hall, New York City; Pouch Gallery, 345 Clinton Ave., Brooklyn, N. Y.
ADDA C. EDDY, 136 W. Sandusky Ave., Bellefontaine, Ohio. Dec., St. Louis, Mo. Summer Normal, 1928, Cincinnati Cons. of Music.
BEATRICE S. EIKEL, Kidd-Key College, Sherman, Texas.
IDA GARDNER, 17 East 6th Street, Tulsa, Okla. Normal, Season Tulsa. Summer, Paris, France.
GLADYS MARSALIS GLENN, 1217 Bowie Street, Vivins Place, Amarillo, Texas.
FLORENCE ELIZABETH GRASLE, Lansing Conservatory of Music, Lansing, Mich.
HARRIET BACON MACDONALD, 13434 Detroit Avenue, Cleveland, Ohio. 6010 Belmont Ave., Dallas, Tex. Little Rock, Ark., Dec.
MRS. KATE DELL MARDEN, 61 North 16th Street, Portland, Ore.
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Pietro Yon to Give First Program at Cathedral on New Organ

Pietro Yon, who returned recently quite refreshed from a short vacation at his villa in Italy, has resumed teaching in his Carnegie Hall studios, where his class of new and old pupils necessitate his being there every day. Mr. Yon, however, will alternate with concert appearances and teaching in the East between now and next Friday, at which time he will make a month's tour in the middle west and on the Coast.

Mr. Yon was recently chosen as organist at St. Patrick's Cathedral and the middle of next month the first of two new organs will be installed there. The first one will cost approximately \$35,000, the second, over \$100,000.

When the first of these new organs is dedicated, Mr. Yon will offer an elaborate program participated in by a large choir and several eminent artists to be announced later. The cathedral is fortunate indeed in having so distinguished an artist as organist and choir master, for there is perhaps



PIETRO YON

no finer virtuoso than Mr. Yon, a fact that is emphasized by his position as honorary organist at St. Peter's in Rome.

Mr. Yon made a successful tour of the Pacific Coast last season, the first in several years, and since then there has been much interest in a return tour, which is now booking. Mr. Yon's programs are certain to contain compositions that will appeal to the layman as well as to the musician. While he does not believe in lowering his standard, he does believe in giving the public what it most appreciates and wants. So added to his long established artistry, his skill in the choice of selections makes him a valuable addition to any concert course.

"The Perfect Accompanist"

Josefin Hartman Vollmer, noted coach and accompanist, who travelled with Schumann-Heink on many of her tours, and would be with her on her farewell tour if it were possible for her to find time to leave her many pupils in New York, is the artist whom Schumann-Heink herself called "the perfect accompanist."

Among Mrs. Vollmer's very gifted pupils is Ingeborg Wank, contralto, who is to give a recital under the management of Arthur Judson at Town Hall on November 22. Miss Wank, who coaches with Mrs. Vollmer, is a vocal pupil of Eleanor McClellan, with whom Mrs. Vollmer is associated in much of her work. Another one of Mrs. Vollmer's pupils who has won decided success is May Barron, also a contralto.

Mrs. Vollmer encourages her pupils to sing over the radio for the sake of the experience which is to be gained from that sort of specialized activity, and three of her pupils at various times have been heard from the Roxy Theater—Anita Lowell, Dorothy Pilzer and Anna Savina. May Barron also has been heard over WJZ, and Annette Marchand Stevenson, soprano, now with the Los Angeles Opera Company, has broadcast over station WGBS. These are but a few of Mrs. Vollmer's pupils who have made successful public appearances. Mrs. Vollmer says that her work at the present time is very encouraging. She has many good voices in her class, and her pupils show an unusual degree of musical talent, responding quickly to the fruits of Mrs. Vollmer's long experience as accompanist, both here and abroad, and her familiarity with every phase of the routine and tradition of the literature of opera and song.

Vere Cory Returns from Europe

Vere Cory returned from Europe on the S. S. De Grasse. She greatly enjoyed England where she worked with Tobias Matthay and attended interesting lecture classes which he holds each summer especially for Americans. Some of these are given at his beautiful country place in the Surrey Hills at Haslemere. Another musical feature of this countryside is the Dolmetsch Festival held every summer at Haslemere. A fortnight of concerts are given by this quaint organization, with ancient music played on ancient stringed instruments by the Dolmetsch family and their co-workers. It is both interesting and unique.

While in Paris, Miss Cory selected much teaching material of the modern school and reviewed French compositions with her former teacher, Mme. de Guerardi, of the Ecole Normale. Miss Cory resumed teaching and accompanying in her Chicago studios on October 15.

Crooks in Washington

On December 3, Richard Crooks, who has been appearing in opera and concert in many of the capitals of Europe during the past summer and early fall, will be heard in

recital in Washington, D. C., under the auspices of the Saturday Evening Concert Club of that city. This engagement follows closely after a large number of appearances during November, which include two performances with the St. Louis Symphony Orchestra, an appearance with the Friends of Music of New York City, and recital engagements in Paterson, N. J., Philadelphia, Pa., Detroit, Mich., and Akron, Ohio.

Canada Hears Charles Naegele

Charles Naegele, American pianist, made his first Canadian appearance on October 11 as soloist with the Toronto Symphony Orchestra. He played his tenth public performance of the Grieg concerto with orchestra, and the number was broadcast throughout Canada.

It is a matter of interest that Naegele's first performance of this work won a competition for him when he appeared at Aeolian Hall, a ten-year-old soloist with the Young Men's Symphony Orchestra under Arnold Volpe. Since that time he has played the concerto with the Boston Symphony Orchestra, the Detroit Symphony, and with many reputable organizations in Europe, including four performances at Bournemouth, England. Mr. Naegele was invited to play the concerto with the Symphony Orchestra of Christiania, Norway, where Grieg himself often presided.

In speaking of Grieg's music, Mr. Naegele says: "I find in it a unique charm peculiar to the Nordic genius. Pathos and lyricism spontaneously and simply expressed have a tremendous appeal for the general public as well as for the musician."

Frieda Hempel Recognized

Artists never seem to be out of the public eye, even though they may be quietly and inconspicuously watching a street parade. Such was the recent experience of Frieda Hempel, noted opera and concert singer, upon the occasion of an American Legion parade in Paris during the past summer. Many people recognized the blonde prima donna. One girl, more daring than the others, went up to her and asked for her autograph upon a card. In response to the singer's query as to how she had recognized her, the French girl responded, "I made some alterations on a hat for you several years ago at Carlsbad." And proud of her autographed possession, the little hunchback sewing girl kissed the hand of the soprano, and rushed back to her companions.

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BIRMINGHAM, ALA.

BIRMINGHAM, ALA.—The Birmingham Conservatory of Music, Edna Gockel Gussen, director, has begun its fall term under most auspicious circumstances in a handsome new building designed especially for its purposes, and with a large enrollment of pupils. There are several notable additions to the faculty this year. Mrs. Gussen, the director, is one of the South's widely recognized concert pianists and pedagogues. After excellent advantages in this country she spent some years in Berlin, where she studied with Xaver Scharwenka, Philipp Scharwenka, and Van Leer. She has appeared as soloist with the Cincinnati Symphony Orchestra, the Boston Festival Orchestra and the Chicago Symphony Orchestra, and has made several extensive concert tours. She has accompanied many well known artists, both vocalists and violinists, and her compositions have been well received. Mrs. Gussen's setting of the poem, Alabama, won the prize offered by the Alabama Federation of Music Clubs in 1927, and it is the adopted state song. New additions to the faculty of the Conservatory include Egidis Villani, violinist, of London; Angelo Silva, flutist; and Mary Munger Gussen, teacher of French and Spanish. Other members of the faculty are Minnie McNeill Carr, Kate Smith, Marion McCray, Ethel Abbott, Anna Bernhardt, Elizabeth Gussen, Addie B. Kemp, Margaret Regan, Louise Collins, Nauffeet Sudduth, Alma Berkstresser, Grace Norris, Marjorie Rainey, Ruth Y. Chandler.

The Birmingham Music Study Club has entered upon the twenty-second year of its activities this fall, and will enjoy a brilliant season. The platform of the club is broad, and the work accomplished in the past has been the incentive to practically every forward step in the growth of music in this city. The officers and executive board of the club, who will conduct its affairs this season, are: Emma McCarthy, president; Mrs. Paul Earle, first vice-president; Mrs. George C. Harris, second vice-president; Mrs. George Houston Davis, third vice-president; Mary Miller Coulbourn, recording secretary; Mrs. J. M. Lehman, corresponding secretary; Mrs. A. J. Grefenkamp, treasurer; Mrs. J. L. Yancey, librarian; Mrs. V. W. DeWilton, federation secretary; Mrs. E. G. Chandler, chairman artists' course; Alice Graham, chairman study course; Mrs. W. D. Tynes, chairman altruistic work; Mrs. Tom McCarthy Carr, box office chairman; Mrs. R. R. Cox, junior chairman; Mrs. W. L. Kroh, chairman juvenile department; Mrs. W. A. Hood, chairman morning musicales; Mrs. Harry O. Underhill, chairman printing; Mrs. Annie Wise, chairman public school music; Mrs. E. T. Rice, chairman publicity; Mrs. T. L. Bissell, chairman sacred music; Mrs. Upton Slingluff, chairman student contests. The artists who will appear on the artist course before the club this season are: Mary Fabian, soprano; the Russian Symphonic Choir; the Flonzaley Quartet; Maier and Pattison, duo pianists; and Julia Clausen, contralto. There will also be a series of twelve morning musicales by local talent.

The All Star Course (Mrs. Orlene Shipman and A. Brown Parkes) has announced that they will present John McCormack and Madame Schumann-Heink this season, and, in February, the Chicago Civic Opera Company in a series of operas which will include practically all of the stars of that organization.

Abigail Crawford presented George Rycken, violinist, of the Montgomery Woman's College, in recital at her studios. The D'Agostino School of Music has announced the following faculty for the coming season: A. D'Agostino, director, and instructor in violin; E. Villani, violin; Leslie Rose, voice; V. De Milita, flute; Aria Overfield, kindergarten; Thelma Watkins, piano; Joseph Marino, piano; Maru Otis, piano; Wilma Arnold, violin; Eda Swansey, violin.

Mario Chamlee a "Great Artist"

A lengthy article appeared recently in the Chicago Post under the heading, "Mario Chamlee Is Regarded as a 'Great Artist.'" It is the writing of H. Campbell-Duncan, and in part is as follows:

"Massenet's Manon was repeated at Ravinia last night. Now to write of Manon as done at Ravinia is, perforce, to write of Mario Chamlee, whose singing of the Chevalier des Grieux last week was unanimously pronounced one of the finest, if not the finest, individual performance ever given in the North Shore opera house. . . . Mario Chamlee is a great artist. And when I say 'great,' I mean 'great.' Everything he does is stamped by the hall mark of fine artistry. . . . His greatness is the greatness of fine judgment, of honesty, of perfectly balanced values and emotional restraint. It is the greatness of a technic which admits of no compromises; of a method which is never debased to meet the demands of a false emotionalism, and of a sense of dramatic values which marks each role he touches with individuality. In short, it is what Mario Chamlee does not do, as much as what he does do that makes him great. . . . He always is in perfect command of his singing and acting technic. It is this easiness, this effortless assurance, which carries the conviction he inspires. Scores of places in his various roles might be pointed out as touching the heights. . . . For three seasons I have watched Mario Chamlee closely and critically, but I have yet to see him do a piece of work that wasn't as cleanly cut as a cameo, or that had a rough spot or a ragged edge to it. . . . Mario Chamlee's Chevalier des Grieux is as nearly perfect a piece of work as I hope to see. He has the finish and polish which come from infinite pains. And of such only are great artists made."

Milwaukee Sponsors Community Singing

A movement, unique in character and beneficial in results, has been sponsored in Milwaukee for the past two summers by the Milwaukee Journal and the local Park Board. The movement is known as the Park Board Community Singing League, and is in the nature of a contest held nightly throughout the warm season by the five parks in the city. Judges mark each park's work following each "sing," and their standing is printed from time to time in the Journal. Factors taken into consideration are attendance, pep, skill and deportment, as well as improvement at each sing. The Journal trophy was won this year by the Washington Park district following a closely contested season, in which the winner gained first place with only a two point margin over

Mitchell Park. Lake, Humbolt and Kosciusko parks received third, fourth and fifth ratings respectively.

Frederick Carberry, one of the recognized community song leaders of the United States and for years leader of the weekly sings on the Chicago municipal pier, is director of the Milwaukee activities, and it is estimated that, under his direction, as many as 200,000 people have streamed into Milwaukee's parks to give their voices a lusty try-out. Many of the old-time songs are revived from time to time, with strong support from the older folks, and a new list of songs is prepared each week by Mr. Carberry; these are printed in loose leaf form by the Journal and distributed to all persons in the parks.



Answers to letters received in this department are published as promptly as possible. The large number of inquiries and the limitation of space are responsible for any delay. The letters are answered seriatim.

QUARTET SINGING

G. W. L.—It is fine practice for you to sing with a quartet and thus get experience in sight reading, a knowledge of which is so necessary but which is so often neglected. Years ago one of the well known sopranos who had a really

great success could not read a note of music, and her long repertory was taught her note by note, so that a new role or new song was a matter of much labor not only for herself but also for those who had to teach her. If you have made a beginning at sight reading, practice it as much as you possible can; it is a great asset to a singer.

A CORRECT LIST

H. D.—It would be a long and perhaps difficult task to give you a really correct list of the musicians who were prominent fifty or more years ago. A younger generation has approved other singers and instrumentalists who are prominent at the present time. The fame of some of the older favorites is kept alive in the case of Jenny Lind by Frieda Hempel, and people of today have a knowledge of her and her career that otherwise would be little but a tradition. The present counts more than the past in interesting the generation of whatever period it is.

CONDUCTORS

J. G.—You do not need to go to Europe to hear the conductors of European orchestras, for if you look at the list of names already announced of guest and permanent conductors who are visiting us during the coming season, you will find there is a large choice from which to select. Some of these conductors are coming to this country for the entire season, others for only a short time, but if you will follow the announcements in the MUSICAL COURIER you will see what an advantage it will be to stay at home and not be forced to make a sea voyage and travel through Europe to obtain what you want.

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JOSEF WISSOW,

American pianist, who recently moved to new studios on Chestnut street, Philadelphia, has resumed teaching with an almost capacity class. Mr. Wissow will present several artist-pupils in recital, and, as in previous seasons, in addition to his busy teaching activities will do considerable concert and recital work. Mr. Wissow is pianist of the Philadelphia Trio, which promises to have an exceptionally busy season, with a New York appearance booked for November 13.



SERGEI KLIBANSKY,

New York vocal instructor, in Juan les Pins, Riviera. He spent the summer in Europe, having classes in Silsbad, Switzerland, pupils numbering among others Mme. Klemperer, wife of the conductor. Mr. Klubansky has resumed instruction in New York with a large number of very unusual voices enrolled; he has also resumed his Boston master classes, going there fortnightly, and has been invited to give a similar class in Columbus, Ohio, this month.



IN CASEL, GERMANY.

Jeanne Laval (right), American contralto, with her cousins, Annamaria Hartig, soprano, of the Göttingen Stadt Opera, and Heinz Hartig, who is studying in Vienna and will be awarded a doctor's degree next year. While spending a large portion of the summer in Casel, Miss Laval was offered a two years' contract at the opera there, but her American concert dates prevented her accepting this for the present. On October 2 she opened her season with a concert in Lawrenceville, N. J., and on October 20 will sing in Montclair. February 10 will find her in Mansfield, Pa., and January 27 in Indianapolis.



BASILE KIBALCHICH

and three members of his Russian Symphonic Choir, seeking Russian atmosphere near the waters of the Hudson.



WILLEM MENGELBERG,

Conductor of the New York Philharmonic Society, is met at the dock on his arrival from Europe by Maurice Van Praag, orchestral personnel manager, who extends to the master the collective greeting of the players. The playful October breeze, it will be seen, does not have the slightest effect on Mr. Van Praag's coiffure. (Photo by Foto Topics, Inc., N. Y.)



WESTERNERS ENJOY UNIQUE PLAY

The "Family Club" of San Francisco, one of those remarkable organizations which have brought fame to western hospitality and the encouragement of the arts, had its annual Flight Play recently at the club's three hundred acre recreation camp in the redwoods of the Portola Valley, about fifty miles from the Golden Gate City, and among the three hundred guests present were Alfred Hertz, conductor of the San Francisco Symphony Orchestra, and Selby C. Oppenheimer, noted Pacific Coast impresario; Francis J. Coppicus, of the Metropolitan Musical Bureau of New York, who happened to be in the west at the time with his concert star, and Marion Talley, who was specially invited guest of this twain, and enjoyed the three day outing. This year's play was called The Flight of the Stork, and the claim was made that it was the most beautiful spectacle presented by the club in a long while. The play is given under the stars at night on an elaborate scale, being the closing attraction of a series of entertainments which include high and low jinks, a mid-day Sunday concert by the club orchestra, and noted soloists and various diversions. Waldemar Young, noted movie scenario writer, wrote the book of the Flight of the Stork, and Uda Waldrop, well known western musician, organist and composer, wrote the score.



CLARENCE WHITEHILL,

baritone of the Metropolitan Opera Company, snapped in golf togs on the putting green of the Ekwinok Club at Manchester, Vt., where Mr. Whitehill won the cup this summer. During the forthcoming season the baritone will manage his own concerts.

THE MAYFLOWER, WASHINGTON, D. C.,

where Mrs. Lawrence Townsend will present her Musical Mornings during the 1927-28 season. These events are among Washington's important social and musical features and are attended by the elite of the Capital City.



EXECUTIVE BOARD OF THE BIRMINGHAM, ALA., MUSIC STUDY CLUB

These capable women musicians direct the activities of the Birmingham Music Study Club, which is the oldest community organization in the Magic City. The club presents delightful artist concerts during the winter and also semi-monthly morning programs of great beauty. It is largely responsible for the musical growth and development of musical appreciation in the city. Left to right: (top row) Mrs. J. L. Yancey, Mrs. Harry O. Underhill, Mrs. W. D. Tynes, Mrs. E. T. Rice, Mrs. W. L. Kroh, Mrs. Upton Singluff, Mrs. Jane Lehman; (front row) Mrs. E. G. Chandler, Mrs. George Houston Davis, Emma McCarthy, Mrs. George C. Harris, and Alice Graham.



ELEANOR SPENCER,
American pianist, with George
Schneevoigt, at Scheveningen,
Holland. Miss Spencer has ap-
peared as soloist under the
baton of Schneevoigt in Stock-
holm, Dusseldorf, Paris, and
for four consecutive seasons at
the Kurhaus, Scheveningen. She
will return to this country
after several years' absence and
will make her first New York
appearance at the Town Hall
on January 24.



JULIETTE WIHL,
well-known Belgian pianist,
holidaying at Biarritz. Mme.
Wihl is looking forward to
a busy season in Europe,
which will open with a reci-
tal in London, where she
has her home.



EUGENE GOOSSENS,

conductor, composer, modernist, learning to drive Flivver Ten Million or Pacific 231, or whatever the number is. The number doesn't matter very much, whether it's a flivver or a locomotive. It is really the driver that counts, and Goossens, though we honestly doubt if he knows anything about locomotives—and we would hate to ride behind him!—certainly knows how to drive an orchestra and, likewise, to drive his own pen. Those are the things the world loves him for. Long may he drive!



THE MUSIC ROOM OF THE PUBLIC LIBRARY OF BIRMINGHAM, ALA.

The new Birmingham, Ala., Public Library has an interesting feature that is probably unique in the library world. When the magnificent new \$750,000 building was erected, provision was made for a Music Room, which is open to the general public for practically unrestricted use.

A commodious room was set aside on the fourth floor of the building, fitted with specially designed shelving on which is stored in easily accessible boxes, a splendid collection of sheet music, which is circulated exactly like the books, magazines, and mounted pictures of which the library last year sent more than 800,000 into the homes of Birmingham.

A local music study club contributed a grand piano, and each day this piano is in almost constant use. Here one may sit and play over any selection from the collection of sheet music, chorals, and oratorios, from the nearby shelves, before taking it home for study. Pictures of famous musicians line the walls, and groups of books of interest to music lovers stand on the shelves.

Of particular interest to the librarian is the class of

people who have used this room. A local business man, music loving, but with no piano in his temporary home, comes frequently, and drops the cares of business for several hours each week, while he plays without interruption. Two young foreigners, with love of music shining from the depths of their home-hungry eyes, come regularly, one with his violin, and oftentimes visitors stop outside the door of the Music Room and stand spell-bound while these lonely youths bridge the distance to the homeland with their art.

Music teachers use the room for recitals; visiting musicians are invited to play there; study clubs which feature music on their programs are offered the use of the room, and each day has seen greater use of the room by persons who would have no other place to gratify their desires to play for even a little while.

Situated on the top floor of the library building, the music cannot disturb the readers on the lower floors, and altogether the library authorities of Birmingham are decidedly pleased with their venture, and feel that it is certainly worthy of emulation.

Kaltenborn a Musician of Many Attainments

Franz Kaltenborn, well known orchestral conductor and violin virtuoso, is a musician of many attainments and activities. The past summer he delighted throngs of music lovers on the Central Park Mall in New York City by a series of concerts with his symphonic orchestra. Mr. Kaltenborn possesses a natural talent for conducting, combined with the faculty of getting the best results from his men; and he is an excellent violin soloist, with a large repertory at his fingers' ends. He has the power of bringing his audience into sympathy with him; no matter whether he is playing a Bach fugue, a Strauss waltz, a French ballet suite, excerpts from the Nibelungen Ring or a symphony, he brings the import of the music home to his listeners. Mr. Kaltenborn also heads the string quartet which bears his name, and



FRANZ KALTENBORN

which has made annual trips throughout the United States for some years.

It would require much space to reprint the favorable criticisms which Mr. Kaltenborn's activities as conductor, violin soloist and quartet player have brought him. Their gist is that he is a gifted and thorough musician whose long, practical experience enables him to accomplish his

work in a masterly manner. He has gained for himself an enviable reputation; and his success is particularly gratifying for the reason that he acquired his entire musical education in this country.

Mr. Kaltenborn is the owner of an extensive library of much value; in addition to its size and comprehensiveness, it contains many numbers which cannot be duplicated.

Bamberger Violin Scholarships

Spaulding Frazer, chairman of the L. Bamberger & Co., Music Committee, has announced two new scholarships in violin instruction, in addition to the two in piano established last year. As is the case with the piano scholarships, those in violin will include one for advanced students and another for junior aspirants, both carrying four years' tuition in violin and supplementary studies. The senior scholarship for advanced violin will be placed at the Institute of Musical Art and the junior for a similar term at a New Jersey institute or some wisely chosen teacher. This constitutes four scholarships in all, offered through the generosity of the Bamberger firm.

The auditions will be held in January and are open to students of both sexes between the age of ten and twenty-two, who must be residents of New Jersey. All contenders should be enrolled on or before December 1, 1927. Winners will be announced by the Awards Committee composed of competent well known musicians.

The rules of the 1927-28 scholarships and the required audition numbers are as follows:

1. Each contestant must sign the application blank in his own handwriting and such application must bear the endorsement of the candidate by some qualified violin (or piano) instructor.
2. All contestants must be entered on or before December 1, 1927.
3. Preliminary auditions will be held in the month of January. Final auditions will be held following the completion of the preliminary ones, the date to be announced, and notices thereof, mailed to the addresses given by the contestants a week prior to the audition. Auditions will be open to the public.
4. The purpose of this award is to furnish an opportunity for instruction to that contestant who, in the opinion of the judges, shows most marked talent for development. The judges, in addition to technical proficiency may take into consideration interpretative ability and personality and the decision of the judges as to the respective standing of the contestants shall be conclusive. The result of the contest will be announced in the public press.
5. No co-worker in the employ of L. Bamberger & Co. will be eligible to either of the scholarships.
6. The audition will consist of the playing from memory of the following numbers in the respective classes:

- PIANO—CLASS "A"**
1. Chromatic fantasia, Bach; 2. sonata op. 53, Movement I, Beethoven; 3. Composition by Chopin (optional).
- PIANO—CLASS "B"**
1. Prelude and fuguetta, Bach (Eighteen Little Preludes and Fugues, Schirmer Library, Edition 424—No. 18); 2. Sonata op. 2, No. 1, Movement I, Beethoven; 3. Any composition by Mendelssohn (optional).
- VIOLIN—CLASS "A"**
1. Gavotte E major (Sonata VI), Bach; 2. Concerto (Movement I), Mendelssohn; 3. Optional.
- VIOLIN—CLASS "B"**
1. Air on G String, Bach; 2. Sonata F major (Movement I), Beethoven; 3. Optional.

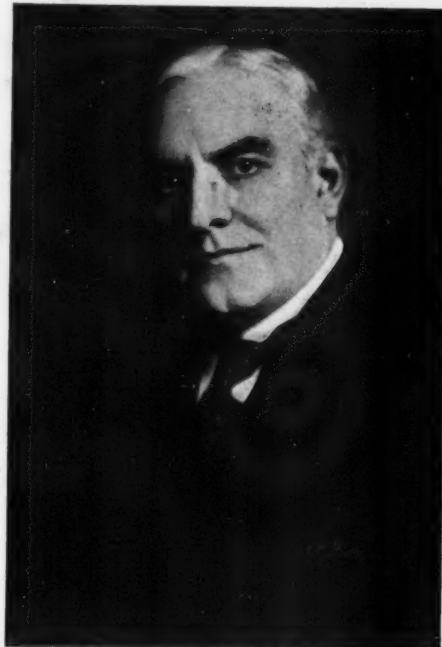
Note: In the violin auditions, the committee will provide a professional accompanist for violin contestants in both classes who will arrange for one rehearsal of not more than one half hour in length. Contestants who so desire may provide their own accompanist.

Kirk Towns' Pupils Give Sixth Annual Recital

An event of perennial interest to music lovers in Seattle is the annual students' recital sponsored by Kirk Towns, baritone and teacher of voice. The recital this year was heard in the Metropolitan Theater on October 3 by a

capacity audience, which evidenced sincere pleasure in the well-varied and thoroughly interesting program offered. All of the operatic selections for this concert were given in costume with dramatic action and scenic effects, an unusual and pleasing supplement to the usual vocal recital.

The students presented were all selected from Mr. Towns' classes and had proved their artistry in studio and concert



KIRK TOWNS,

baritone, and vocal teacher of Seattle, who recently presented a group of professional and artists student in recital. (Grady photo)

work. Those contributing to the program in the professional student class included: Myrtle Garceau, mezzo soprano; Frank Meeker, tenor; Mildred Devitt, soprano; Juanita Showalter, soprano; Norman Benson, lyric baritone; Grace Billman, soprano, and Floyd Murphy, baritone. The artist-pupils appearing were: Ellen McIntosh, lyric soprano; Merlin Frese, tenor; Thomas Harn, baritone; William Bryan, bass; Russell Garceau, baritone; Lucille Murbach, mezzo soprano, and Leo Armstrong, lyric baritone. Mrs. Hazel Olson, Winifred Bousfield, Marion Elwell, and Mrs. Dorothy Waldo Coughlan acted as able accompanists for the recitalists. Of particular interest were the selections by Kirk Towns himself, which included L'Eslave, Lalo; Sapphic Ode, Brahms, and the Pauper's Drive, Homer.

Seattle daily journals were enthusiastic in praise of the event. Said the Seattle Times: "In a recital replete with authentic musical delights and revelations of sound artistry, Kirk Towns, prominent voice teacher of Seattle, presented his artist and professional pupils in their sixth annual concert before a capacity audience. Through the presentation of operatic arias in costume and with dramatic action, yesterday's event was disclosed as a more colorful and interesting affair than any of its predecessors. His (Kirk Towns') group was one of the high spots of the program and his ripe art and finished technique were evidenced convincingly. The dramatic investiture of the dramatic numbers was arranged by Dorothy Denec Snowden, dramatic art teacher, with a fine appreciation of values." Further praise came from the Seattle Post Intelligencer: "In every case those appearing showed the fruits of careful and intelligent training in all the elements which make for good vocalism, production, breath control and phrasing, while another noticeable feature with each of the singers was their precise attack and assurance."

Josephine Trott to Return to Paris

Josephine Trott, Denver correspondent for the MUSICAL COURIER, is to return to her apartment in Paris, at 42 Rue Mazarine, on November 1. Miss Trott is planning to spend a year abroad, and is now visiting in Florence and Milan.

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Schneevoigt Begins Duties

Georg Schneevoigt has taken his place at the conductor's stand of the Los Angeles Philharmonic Orchestra, the position he was chosen to assume following the death of Walter Henry Rothwell, former conductor of the organization. A brief resumé of Mr. Schneevoigt's career and distinctions includes the following: born in Wiborg, Finland; studied in Sondershausen, Leipsic, Brussels and Dresden; from 1900 to 1924 conducted at the Opera of Helsingfors, the Riga Exposition, the Kaim Orchestra in Munich and the Konzertverein in Stockholm; in 1918 founded the Philharmonic Orchestra of Oslo in Christiania; since 1918 conducted the summer concerts at Scheveningen, Holland; in 1924 guest



GEORG SCHNEEVOIGT,
conductor of the Los Angeles Philharmonic Orchestra.

conductor of the Boston Symphony Orchestra. He has also conducted operas in Petrograd, London, Paris, Rome, Vienna, and other leading European cities, and is a member of the Royal Academy of Stockholm and an officer of the Legion of Honor of France.

Among the soloists scheduled to appear with the Los Angeles organization this season are Frances Berkova, Alfred Megerlin, Harold Bauer, Benno Moiseiwitsch, Sophie Braslau, Myra Mortimer and Florence Austral; and the Beethoven Ninth Symphony, with a chorus of three hundred voices, will also be included in the winter's repertory. In addition to the regular series of fourteen symphony and fourteen popular Sunday afternoon concerts, the orchestra will play a series of concerts in San Diego, Santa Barbara, Santa Monica, Riverside and Pasadena.

King Fuad Entertains Sarah Fischer

Sarah Fischer, Canadian singer, who has been appearing at the Opéra Comique with tremendous success, gave a remarkable performance of Mignon for the opening of the American Legion Convention on September 19. She was able to instill a pathos and emotion into the part such as one rarely hears, imbuing the music with new freshness and life. At the last performance of this opera, given in Vichy, King Fuad of Egypt and several members of his suite gave Miss Fischer a supper party, and it is rumored that His Majesty is coming to Paris to hear the next performance. Meanwhile, Miss Fischer is returning to Algiers this winter to sing Pélée et Mélisande, Werther and Mignon. She played the original Mélisande there and her success was so great that the opera was given three times in one week.

In November Miss Fischer is going to Canada on a concert tour, which will open at the Windsor Hall in Montreal, and includes appearances in Toronto, Ottawa and Quebec. She will then return to give her regular London concerts, and also to sing, for the British Broadcasting Corporation, the French modern programs which she gives at regular intervals.

Negotiations are in progress for Miss Fischer's participation in the Mozart cycle in Paris this coming spring.

N. DE B.

Elly Ney's Crowded Schedule

The European schedule of Elly Ney, the pianist wife of Willem Van Hoogstraten, has had to be revised in order to accommodate a baker's dozen of new engagements. Her September program, which has already been published in this country, was adjusted by the addition of recitals in Zurich, Berne and Basle, together with a performance of the Toch concerto in Dresden on September 30. To her October schedule in Switzerland and Germany was added a performance of Beethoven's Emperor Concerto at Bottrop. In November, besides the seventeen concerts already announced in Germany and Austria, she will give two concerts in Saarbrücken, and also festival recitals in Harburg and New Brandenburg. To her December series in England she has added a second recital in Rotterdam and a concert in Amsterdam. She is sailing for the United States on December 22, immediately after her Amsterdam recital.

Hanna Butler in Paris

A charming musicale was given by Helen Bennett in honor of Hanna Butler, well known singer and teacher in Chicago. Several of Miss Butler's pupils sang, and Miss Butler herself was heard in the Ave Maria of Lorusso; Life, by Pearl Curran; and Tes Leves, by Bartholmey. Winifred Hughes, a soprano from London who has been following Miss Butler to continue lessons with her, sang Three Songs of the Sea, by Roger Quilter. Jack Gurney, a bass of great promise, was heard in Vision Fugitive.

N. DE B.

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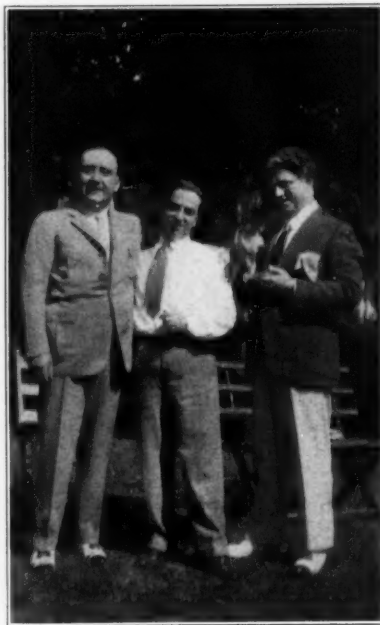
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Mario Carboni in Great Demand

Mario Carboni, distinguished baritone and singing instructor of Chicago, has been in great demand since establishing himself in the Lyon & Healy Building, Chicago. Due to the many demands on his time, he was unable to take a long vacation this summer but spent some time at Ravinia with his friends, Martinelli, Basiola and Danise. In the accompanying pictures Carboni is seen between Martinelli

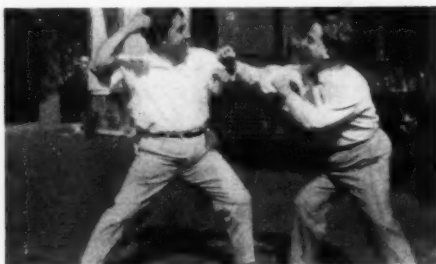


TAKING TIME FOR PLEASURE.

Messrs. Martinelli, Carboni and Danise enjoying themselves at Ravinia.

and Danise at the home of Basiola at Glencoe (Ill.), and with Basiola, imitating Dempsey and Tunney, but fighting with bare knuckles and both laughing so much that their blows were ineffective.

Mario Carboni, who, it will be remembered, appeared in Havana in a company headed by the late Enrico Caruso, has sung nearly every opera role in the baritone repertory. He was asked this past summer by Louis Eckstein of Ravinia to sing Telramund in Lohengrin, but as the opera was sung in German, Carboni, a very conscientious artist declined the offer, answering the general director of Ravinia that had



CARBONI AND BASIOLA imitating Dempsey and Tunney.

the opera been sung in Italian he would have been very proud to accept the offer. It would not be at all surprising if before long Carboni should join one of the big American opera companies. In that case, nevertheless, he would keep his singing studios open. Due to several conflicting dates, Carboni had to decline also to sing Figaro this summer when The Barber was given in Cincinnati under the direction of Isaac Van Grove.

Carboni, too, has made a name for himself as a recitalist. He has sung all over the country, meeting with considerable success and was re-engaged to sing at Waukegan (Ill.) on October 6. Carboni has been endorsed as a voice teacher by most of the members of the Chicago Civic Opera Company, and his studios in the Lyon & Healy Building are the meeting place for many of the principals.

Arden Heard in London

Cecil Arden sang to "one of the most fashionable audiences of the London season at the Casino theater" recently. The Daily Mail adds to its report of the recital that "her audience was at once in sympathy with her, and her rendition of the old Breton song, Angelus, by an unknown composer, put her in instant touch with her hearers. Perhaps Miss Arden was heard to most advantage in Mon Pays by Chrischinoff, and in this the audience realized that she got as much out of it as the composer had put into it." Miss Arden will return to America in November.

Radie Britain Songs Win Dresden Praise

Compositions from the prolific pen of Radie Britain, young American composer, are being used in Europe as well as in America. Recently a Dresden writer, reviewing the appearance of Eric Mildhagen, stated: "The fine baritone, Eric Mildhagen, introduced songs by the young American composer, Radie Britain—Withered Flowers, Open the Door and Had I a Care—which met with instantaneous success. They reveal the compository endowments of the author very favorably."

H. V. Torres to Direct Amusement Department

The Wall Street Journal is enlarging its amusement department to include a review of current musical events and comments on matters musical. It will be under the direction of H. V. Torres.

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THE PICK OF THE PUBLICATIONS

(Carl Fisher, Inc., New York)

Chinese Sketches, for piano, by Bainbridge Crist.—This publication is decorated on the cover, with a cabalistic Chinese signature and a picture of a very heathenish heathen Chinese playing a four-stringed, long-necked mandolin, which he fingers with his right hand and picks with his left. In other words, he is left-handed. With this blurb staring one in the face from the outside, one opens the music with interest and curiosity. The music, however, is not nearly so startling as one might imagine from this flamboyant beginning, but it is altogether pleasing and attractive. It is, of course, in what we know as Chinese idiom. We wonder what the Chinese would term it, for we are told that they do not recognize our music as having any relation whatever with theirs. However, we have become so accustomed to occidental-oriental idioms that they amuse and entertain us, even if they are not authentic. This new set of sketches, which is really all one piece, the sketches being woven together, is very attractive, and should please pianists of moderate

ability in search of new material. It will also, no doubt, find its place on the programs of radio, restaurant and theater orchestras.

(Clayton F. Summy Co., Chicago)

Sing Along, seven scenes for the piano, grade 1, by Edith Lobdell Reed.—This music is for the tiniest of tots. The notes are large, the pieces are short and are provided with suitable words and pictures. This set of pieces will find a warm welcome with teachers of little children.

Imps at War, a three-part chorus for female voices, words and music by Karl Holer.—It is dedicated to Florence Howard and the Tuesday Evening Music Club of Washington, D. C. The music is about the Nixies and the Pixies, or the Pixies and the Trixies, and is gay and light, as such fairy music should be. It is very easy and short enough to appeal to clubs of moderate ability and of small membership. It may also be sung as a trio. The music is so excellent that it will find a warm welcome with audiences.

Gooseland, an operetta, with words and music by Elizabeth Van Olinda Curtis.—This operetta is very miniature indeed, the entire piano score filling only twenty pages. Quite a number of characters are de-

manded, the principal part being taken by a child about ten years of age. The music is pretty and graceful, and the work appears to have qualities that should make it successful.

(Oxford University Press, New York)

The Oxford Piano Course, Book I.—This course, which is for use in a class of individual instruction, has just been published under the joint editorship of Ernest Schelling, conductor of the children's concerts of the New York Philharmonic Orchestra, the Boston Symphony Orchestra and the Philadelphia Symphony Orchestra; Charles J. Haake, of the American Conservatory of Music; Gail Martin Haake, and Osbourne McConathy, an authority on Public School music. The First Teachers' Manual and Book Two of Singing and Playing have been announced for publication within the near future.

(G. Schirmer, Inc., New York)

Intermezzo in E, for piano, by Felix Deyo.—There is one type of music with which American composers have done exceedingly little. This type is the serious piano piece, either large or small. American composers have written piano music galore, but most of it is of a trite and commonplace sort and has little value except for study purposes. Anything of the other sort is, therefore,

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all the more welcome, and Mr. Deyo is certainly to be commended for turning his attention to this type of music, especially when he does it with such excellent results. This little Intermezzo, which is only two pages in length, is a highly interesting conception. Harmonically and melodically it is altogether individual, and the construction of it is unusually excellent, giving the piano a fine, broad sonority and bringing out the chief melody and its syncopated counter-melody with much clarity. The climax is worked up to with great artistry, and the final phrase with its peculiar sensation of dual tonality is very cleverly accomplished.

(Oxford University Press, New York)

The Gentle Art of Singing, by Sir Henry Wood.—This work is a manual of singing by the well-known conductor of the British Broadcasting Company orchestra, and it represents his life-long study and practice. It will prove of importance and interest to singers of all ages and stages, being a fascinating study to the trained singer, an invaluable resource to the teacher, and a complete course of vocal training to the beginner. The book consists of an exhaustive series of graduated exercises. Sir Henry Wood describes their object as "making a voice smooth, equal, easy and natural throughout an extended compass, solely by singing." He says: "I maintain that only by a long, slowly-graded course of musical exercises can a voice be tuned, made even throughout its compass, and a fine equal quality of tone upon all vowels at all pitches be obtained. My experience teaches me that forced voices rarely have any flexibility. Because those whose voices have been forced over-blow, their tone is always choked and stiff. They do not practice the gentle art of singing."

The work consists of four volumes, is prefaced by two chapters of general discussion about singing and its

ideals by Sir Henry Wood, and contains a chapter on the use of the exercises. This is a work well worth perusing; it offers much of interest to all.

(Harold Flammer, Inc., New York)

Three educational pieces for piano, by Michael Aaron.—They are entitled: Wood Nymphs' Frolic, Wooden Shoes and Fairy Bark, and are of moderate difficulty. The Wood Nymphs' Frolic is a pretty and graceful waltz tune with broken chords passing through the two hands and with the two hands alternately crossed. The work evidently is intended for an étude embracing these useful and important features. Wooden Shoes is a Dutch Dance with an interesting and characteristic rhythm, and a great deal of the melody is in the left hand. There are also, in this piece, glissando passages which are unusual in music of this grade and which will be appreciated by teachers and greatly enjoyed by young pupils. The Fairy Bark is a mystery, at least to this reviewer. Whether the Fairy is a dog that barks, or whatever else it may represent, is quite beyond the reviewer's comprehension. However that may be, it is a charmingly graceful piece in the nature of a waltz, although it is written in 6/8 time. The left hand crosses over the right and strikes a bell-like note at intervals, completing the melodic line, all of which is in the left hand.

Sun of My Soul, a sacred song, by Anne Stratton.—The composer of this song has taken for her text the familiar hymn and has set it to a simple, flowing melody with an accompaniment suitable either to the organ or to the piano. There is sufficient melodic and harmonic development in this music to make it interesting.

Elinor Whittemore Married

Elinor Whittemore, noted violinist, and Alexander Campbell King, son of Mrs. King and the late Judge King, one time Solicitor General of the United States, were married recently at the Old South Church, Boston, Mass. William E. Weston presided at the organ, and before the service Martha Whittemore, who had just returned from Paris, played cello solos. A reception at the Boston Art Club followed the ceremony, and the couple left for a short trip in Europe. On their return they will reside in Atlanta, Ga.

Schipa Returns from Buenos Aires

Tito Schipa, premier lyric tenor of the Chicago Civic Opera Company, returned to New York from South America, October 4, accompanied by Mme. Schipa and their four-year-old daughter, Elena. Schipa's season of eight weeks at the Colon Theater, Buenos Aires, and with the same organization at Rio de Janeiro, where he made twenty-two appearances, resulted in a series of splendid triumphs.

Schipa was no stranger to South American audiences, having aroused their stormy appreciation prior to his first arrival here. His reappearance became a scene of enthusiastic welcome. On each subsequent occasion that he sang, the ringing ovation was repeated both in Buenos Aires and Rio de Janeiro.

Shortly after landing in New York, Schipa started on an eight weeks' concert tour, well rested by fifteen days on shipboard. The tour was booked to extend up until his



TITO SCHIPA AND HIS FAMILY RETURNING FROM EUROPE

regular seasonal appearances with the Chicago Civic Opera beginning December 5. However, Mr. Schipa's managers, Messrs. Evans & Salter, have just announced that to meet a special desire of General Manager Herbert M. Johnson of the Chicago organization to secure the tenor to open the season there November 3, they have succeeded in making changes in his November concert schedules, which now makes this possible.

After the Chicago opening night, Mr. Schipa resumes his concert tour, lasting until the December date of his annual opera engagement with that company.

Kisselburgh in First New York Recital

One of the season's early recitals of much interest is that of Alexander Kisselburgh, baritone, at Carnegie Hall on November 1. Mr. Kisselburgh, who has been in New York about a year, is decidedly an American musical product, having been born in Chicago, where he received his earliest musical training partly at the hands of William Smedley, well known organist of St. James Episcopal Church, where young Kisselburgh was also soloist for a number of years. Later in life Mr. Kisselburgh's activities took him to the Pacific coast, where he spent about ten years and has filled engagements in practically all the large Western musical centres. He makes his initial bow to New York at this, his debut recital.

CHICAGO

(Continued from page 28)

pany of Marietta, Ohio, Betty Cain, former violin student of Sametini, has accepted a position with the Redpath Chautauqua Company.

LARGE CLASS GREET'S OUMIROFF

Boza Oumiroff was greeted on his return from Europe on October 12, by many pupils and friends, who flocked to his new studio in the Fine Arts Building. The distinguished Chicago singer and teacher, who has been absent four months, finds a busy season ahead of him with many reservations already on his schedule. He is concentrating all of his teaching in the Fine Arts Building this year and this brings an opportunity to study to many who were unable to reach him at the Berwyn and Northside studios which he formerly maintained.

Mr. Oumiroff's arrival in Chicago was delayed by engagements in Europe and a slight illness from which he has fully recovered. Several recitals have been booked for him, the first being a joint recital with that delightful pianist, Ella Spravka, at the residence of Mr. and Mrs. Curtis Camp in Glencoe. Much interest was expressed by visitors to the Oumiroff studio in the rare embroideries and fine pieces of furniture which characterize it. A fine mural painting of Moucha is a feature of the studio.

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Private Address: 3020 Sheridan Road, Chicago, Ill.

KOUSSEVITZKY OPENS BOSTON SYMPHONY SEASON BRILLIANTLY

Players and Audience Rise to Greet Conductor—Beatrice Harrison and John McCormack Contribute to Musical Week-End

Boston.—Rarely, if ever, has the musical season in Boston had a more auspicious beginning than was vouchsafed the music lovers of this city last week-end. The annual genuflections to Apollo started with the Boston Symphony concerts of October 7 and 8, thus opening the forty-seventh season of this celebrated organization. The program arranged by Mr. Koussevitzky was well designed to demonstrate the high estate to which the gifted Russian conductor has brought his orchestra. Opening with a stirring performance of Berlioz's overture to *Benvenuto Cellini*, the orchestra then proceeded to the piece de resistance of the program, the third symphony of Brahms. Mr. Koussevitzky has long since indicated that for him Brahms is not the stodgy, pedantic intellectual so often interpreted by cautious conductors. It was therefore to be expected that this third symphony would emerge vitalized with romantic spirit, abounding in poetry and power. Mr. Koussevitzky gave it an emotional reading throughout, now lyrical, now dramatic, always songful. In the slow movement the melancholy meditation of Brahms assumed the introspective sadness of the Slav, doubtless to the chagrin of the die-hards. The opening with its noble spirit, the melodic passages played with a thrilling, lyrical warmth, the charming little allegretto, wistfully reminiscent—never has Brahms seemed so interesting, so human, so vital. And never since Mr. Koussevitzky's advent has the orchestra played with such precision, incisiveness, or sonority. The audience responded with enthusiastic applause, recalling Mr. Koussevitzky several times and swelling its applause to an ovation when he bade the orchestra to rise and share this demonstration with him.

After the intermission Mr. Koussevitzky conducted a brilliant performance of the orchestral suite from Stravinsky's ballet, *Petrouchka*. Although this music suffers when divorced from the stage action and settings, the Russian leader, through his natural sympathy for the score and for the story that it would portray, gave it a truly vivid performance. For a closing number the orchestra played Debussy's *Iberia* in a manner to disclose effectively the delicate subtlety, color and rhythm of Spain that the French composer succeeded so well in capturing. The audience, which had risen to greet Mr. Koussevitzky at the beginning of the concert, remained long to applaud him and his company of virtuosos at the end.

BEATRICE HARRISON

There is no telling what the season may bring forth in the way of musical fare, but I for one shall have no cause for complaint if the artists scheduled to appear in Boston this winter approximate the standard set by Beatrice Harrison at her cello recital of October 8, in Jordan Hall. A few may attain that standard; none will surpass it. Consider first her program. Gone were the hackneyed pieces—the Poppers and Boellmanns and their ilk—that had always seemed the sine qua non of a cellist's stock in trade. Absent also was the customary concerto with a piano as inadequate substitute for an orchestra. Instead the discriminating English cellist divided her list between ancient and moderns, omitting altogether composers of the nineteenth century. From the classics came the sonata in G minor of Handel, three movements from Bach's Suite in G major for cello alone, an adagio out of Nardini and Senaille's *Allemande*, harmonized by Joseph Salmon. The moderns were represented by a sonata in one movement for cello and piano, by Delius; Kodaly's Hungarian sonata for cello alone and three pieces by Herbert Hughes founded on old Irish folk tunes, the numbers of Kodaly and Hughes being performed for the first time in America on this occasion.

Of the unfamiliar music the piece by Kodaly left perhaps the most profound impression. It is really a concentrated tone poem in which gypsy dance rhythms are contrasted with the rhapsodizing of amorous youth, music that is now gay, now melancholy, ever capricious and vital. It makes the most exacting demands on the performer, and it is to her glory that Miss Harrison played it in a manner approaching perfection, with that technical mastery of her instrument, warmth of tone, sensitiveness and sympathy that have always been associated with her work. The sonata of Delius, while naturally more restrained than that of Kodaly, is written with a degree of skill and fancy that make it a significant addition to the library of cello music. Skillfully written, too, were the charming little pieces arranged by Hughes. It is idle to enlarge on Miss Harrison's playing. Suffice to say that she was the consummate artist throughout.

Highly competent indeed was the assistance of Margaret Harrison at the piano, her accompaniments being a model of

discretion, sympathy and taste. An audience of good size was very enthusiastic.

JOHN MCCORMACK

To help make this first musical week-end of the season a memorable one the powers-that-be at Symphony Hall presented none other than the perennial favorite, John McCormack, at the first Sunday concert. The tenor was in better voice than for some years past, and his art of course remains unimpaired. Mr. McCormack gave a delightful exhibition of his abilities as vocalist and interpreter in songs by Ford, Handel, Strauss, Harty, Bantock, Franck, Parry, Seaver, Quilter and Phillips, besides the usual group of Irish folk tunes. Mr. McCormack was ably assisted by Edwin Schneider, his excellent accompanist; Lauri Kennedy, a cellist of no mean talents, and in the Panis Angelicus of Cesar Franck, by John P. Marshall, the admirable organist of this city. A crowd that filled auditorium and platform to capacity insisted on a material lengthening of the program.

J. C.

WHERE THEY ARE TO BE

As Announced

BAUER, HAROLD

Oct. 28, Barcelona, Spain
Nov. 12, Bordeaux, France
Nov. 14, Paris, France
Dec. 14, London, England

BONELLI, RICHARD

Oct. 31, Philadelphia, Pa.
Nov. 3, Chicago, Ill.

CHALLAPIN, FEDOR

Feb. 23, Ann Arbor, Mich.
Jan. 16, Tulsa, Okla.

CHEMET, RENEE

Nov. 1, Okmulgee, Okla.
Nov. 2, Emporia, Kans.

CHEMET, RENEE

Nov. 3, Lawrence, Kans.
Nov. 5, Durant, Tex.

CHEMET, RENEE

Nov. 5, Wichita, Kans.
Nov. 8, Athens, Ga.

CHEMET, RENEE

Nov. 9, Macon, Ga.
Nov. 11, Hartsville, S. C.

CHEMET, RENEE

Nov. 12, Greenville, N. C.
Nov. 14, High Point, N. C.

CHEMET, RENEE

Nov. 15, Hickory, N. C.
Nov. 17, Abingdon, Va.

CHEMET, RENEE

Nov. 18, Tusculum, Tenn.
Nov. 20, Cincinnati, O.

CHEMET, RENEE

Nov. 21, Cincinnati, O.
Nov. 21, Dayton, O.

CHEMET, RENEE

Nov. 22, Toledo, O.
Nov. 28, Edmond, Okla.

CHEMET, RENEE

Nov. 29, Waco, Tex.
Nov. 30, Houston, Tex.

CHEMET, RENEE

CRAIG, MARY
Feb. 7, Paterson, N. J.

CRAIG, MARY

DAVID, ANNIE LOUISE
Oct. 23-24, Portland, Me.

CRAIG, MARY

DE GOGORZA, EMILIO
Feb. 2, Rochester, N. Y.

CRAIG, MARY

DEL CAMPO, SOFIA
Dec. 20, Washington, D. C.

CRAIG, MARY

ELLERMAN, AMY
Dec. 2, Brooklyn, N. Y.

CRAIG, MARY

Dec. 6, Cranford, N. J.
Dec. 30, Flushing, N. Y.

CRAIG, MARY

Jan. 19, Elmira, N. Y.
Feb. 5, Lawrenceville, N. J.

CRAIG, MARY

ELSHUCO TRIO
Mar. 14, Tulsa, Okla.

CRAIG, MARY

ENGLISH SINGERS
EASTON, FLORENCE
Dec. 8, Rochester, N. Y.

CRAIG, MARY

FARRAR, GERALDINE
Oct. 23, Boston, Mass.

CRAIG, MARY

FLONZALEY STRING QUARTET
Nov. 21, Ann Arbor, Mich.

GABRILOWITSCH, OSSIP

Dec. 12, Ann Arbor, Mich.
GALLI-CURCI, AMELITA
Nov. 29, Cleveland, Ohio

GABRILOWITSCH, OSSIP

Dec. 1, Rochester, N. Y.
Mar. 5, Tulsa, Okla.

GABRILOWITSCH, OSSIP

GIANNINI, DUSOLINA
Jan. 5, Rochester, N. Y.

GABRILOWITSCH, OSSIP

GIVEN, THELMA
Dec. 1, Evansville, Ind.

GABRILOWITSCH, OSSIP

GOLDSAND, ROBERT
Feb. 7, Paterson, N. J.

GABRILOWITSCH, OSSIP

GRAINGER, PERCY
Jan. 2, Quincy, Ill.

GABRILOWITSCH, OSSIP

HACKETT, ALICE
Nov. 2, Minneapolis, Minn.

GABRILOWITSCH, OSSIP

Nov. 3, Minneapolis, Minn.
Nov. 4, Grand Forks, N. D.

GABRILOWITSCH, OSSIP

Nov. 29, North Platte, Neb.
HART HOUSE STRING
QUARTET

GABRILOWITSCH, OSSIP

Nov. 29, Detroit, Mich.
Dec. 6, San Francisco, Cal.

GABRILOWITSCH, OSSIP

Dec. 11, Pasadena, Cal.
Dec. 12, Los Angeles, Cal.

GABRILOWITSCH, OSSIP

Jan. 12, Toronto, Canada
Jan. 13, Montreal, Canada

GABRILOWITSCH, OSSIP

Jan. 15, Boston, Mass.
HEIFETZ, JASCHA
Jan. 1, Rochester, N. Y.

GABRILOWITSCH, OSSIP

HEMPEL, FRIEDA
Oct. 27, Berlin, Germany

GABRILOWITSCH, OSSIP

HESS, MYRA
Feb. 13, Ann Arbor, Mich.

GABRILOWITSCH, OSSIP

HOFFMAN, JOSEF
Nov. 17, Rochester, N. Y.

GABRILOWITSCH, OSSIP

Nov. 23, Ann Arbor, Mich.
HOSS, WENDALL
Jan. 15, Chicago, Ill.

GABRILOWITSCH, OSSIP

HOUSTON, MARIE
Nov. 17, Bristol, Conn.

GABRILOWITSCH, OSSIP

JOSETTI, DYLA
Dec. 20, Washington, D. C.

GABRILOWITSCH, OSSIP

KEENER, SUSANNE
Oct. 21, Wematchee, Wash.

GABRILOWITSCH, OSSIP

Oct. 24, Seattle, Wash.
Nov. 3, Glendale, Cal.

GABRILOWITSCH, OSSIP

Nov. 9, Lewiston, Mont.
Nov. 12, Greybull, Wyo.

GABRILOWITSCH, OSSIP

Nov. 18, Mercedburg, Pa.
Nov. 21, Frankfort, Ky.

GABRILOWITSCH, OSSIP

Nov. 23, Macon, Ga.
Nov. 24, Milledgeville, Ga.

GABRILOWITSCH, OSSIP

Nov. 28, Gainesville, Fla.
Nov. 30, Arcadia, Fla.

GABRILOWITSCH, OSSIP

KOCHANSKI, PAUL
Jan. 18, Ann Arbor, Mich.

LAUBENTHAL, RUDOLF

Jan. 5, Rochester, N. Y.
LENOX STRING QUARTET
Nov. 15, Atlantic City, N. J.

Jan. 10, Hartford, Conn.
Feb. 28, Lewisburg, W. Va.

LAUBENTHAL, RUDOLF

LEWIS, MARY
Oct. 28, Tulsa, Okla.

LAUBENTHAL, RUDOLF

LIEBLING, GEORGE
Nov. 15, Galesburg, Ill.

LAUBENTHAL, RUDOLF

Nov. 20, Philadelphia
Nov. 23, Ann Arbor, Mich.

LAUBENTHAL, RUDOLF

Nov. 27, Chicago, Ill.
Nov. 28, Cincinnati, Ohio

LAUBENTHAL, RUDOLF

Dec. 2, Syracuse, N. Y.
Dec. 9, Haddonfield, N. J.

LAUBENTHAL, RUDOLF

Dec. 16-17, Cincinnati, O.
MAIER AND PATTISON
Nov. 10, Ann Arbor, Mich.

LAUBENTHAL, RUDOLF

Dec. 19, Tulsa, Okla.
McCORMACK, JOHN
Oct. 27, Rochester, N. Y.

McQUHAE, ALLEN
Apr. 18, Brooklyn, N. Y.

LAUBENTHAL, RUDOLF

MEISLE, KATHRYN
Oct. 24, Provo, Utah
Nov. 3, Rochester, N. Y.

LAUBENTHAL, RUDOLF

Nov. 14, York, Pa.
Nov. 17, Pittsburgh, Pa.

LAUBENTHAL, RUDOLF

Dec. 10, Danbury, Conn.
MIDDLETON, ARTHUR
Oct. 24, Belton, Tex.

LAUBENTHAL, RUDOLF

Oct. 25, Abilene, Tex.
Oct. 27, Edmond, Okla.

LAUBENTHAL, RUDOLF

Oct. 28, Oklahoma City, Okla.
Oct. 31, Omaha, Neb.

LAUBENTHAL, RUDOLF

Nov. 1, Grand Island, Neb.
Nov. 3, Ada, Okla.

LAUBENTHAL, RUDOLF

Nov. 5, Norman, Okla.
Nov. 7, Enid, Okla.

LAUBENTHAL, RUDOLF

Nov. 8, Hutchinson, Kans.
Nov. 10, Durant, Okla.

LAUBENTHAL, RUDOLF

Nov. 11, Carthage, Mo.
Nov. 17, Detroit, Mich.

LAUBENTHAL, RUDOLF

MORRISSEY, MARIE
Nov. 4, Cincinnati, Ohio

LAUBENTHAL, RUDOLF

Nov. 13, Chicago, Ill.
MORTIMER, MYRA
Nov. 14, Sheboygan, Wis.

LAUBENTHAL, RUDOLF

Nov. 17, Chicago, Ill.
Dec. 1, St. Paul, Minn.

LAUBENTHAL, RUDOLF

Dec. 8, San Francisco, Cal.
Jan. 19-20, Los Angeles, Cal.

LAUBENTHAL, RUDOLF

Feb. 5, Cincinnati, Ohio
Feb. 13, Boston, Mass.

LAUBENTHAL, RUDOLF

Feb. 15, Bridgeport, Conn.
Dec. 1, St. Paul, Minn.

LAUBENTHAL, RUDOLF

MOISEWITSCH, BENNO
Nov. 21, Honolulu, Hawaii.

LAUBENTHAL, RUDOLF

Dec. 4, 6, San Francisco, Cal.
MUNZ, MICZYSLAW
Dec. 2, 3, Cincinnati, Ohio

LAUBENTHAL, RUDOLF

Dec. 7, Trenton, Ohio
NADWORNAY, DEBRA
Nov. 18, Haverhill, Mass.

LAUBENTHAL, RUDOLF

March 6, Washington, D. C.
NIEMACK, ILSE
Oct. 24, Chicago, Ill.

LAUBENTHAL, RUDOLF

N. Y. SYMPHONY ORCHES-
TRA
Feb. 1, Ann Arbor, Mich.

PETERSON, MAY

Jan. 9, Texas
RABINOVITCH, CLARA
Feb. 23, St. Charles, Mo.

RAISA, ROSA
Oct. 28, Ann Arbor, Mich.

PETERSON, MAY

RIMINI, GIACOMO
Oct. 28, Ann Arbor, Mich.

PETERSON, MAY

ROSENTHAL, MORIZ
Feb. 2, Rochester, N. Y.

PETERSON, MAY

RUSSIAN SYMPHONIC
CHOIR
Oct. 24, Plymouth, Mass.

PETERSON, MAY

SALZINGER, MARCEL
Nov. 17, Philadelphia, Pa.

PETERSON, MAY

SCHIPA, TITO
Nov. 7, Tulsa, Okla.

PETERSON, MAY

SCHUMANN-HEINK, ERNEST
Nov. 10, Rochester, N. Y.

PETERSON, MAY

ST. OLAF LUTHERAN
CHOIR
Jan. 26, Ann Arbor, Mich.

STRATTON, CHARLES
Nov. 6, Nashville, Tenn.

PETERSON, MAY

Nov. 11, Fond du Lac, Wis.
Nov. 13, Oshkosh, Wis.

PETERSON, MAY

SUNDELIUS, MARIE
Mar. 17, Montevideo, Ala.

PETERSON, MAY

SWAIN, EDWIN
Nov. 3, Meriden, Conn.

PETERSON, MAY

Nov. 21, Buffalo, N. Y.
Feb. 8, Providence, R. I.

PETERSON, MAY

Mar. 27, Atlantic City, N. J.
SZIGETI, JOSEPH
Feb. 9, Rochester, N. Y.

PETERSON, MAY

TALLEY, MARION
Oct. 20, Columbus, O.

PETERSON, MAY

Oct. 21, Delaware, O.
Oct. 23, Indianapolis, Ind.

PETERSON, MAY

Oct. 25, Phoenix, Ky.
Oct. 27, Atlanta, Ga.

PETERSON, MAY

Oct. 29, Knoxville, Tenn.
Oct. 31, Louisville, Ky.

PETERSON, MAY

MUSIC ON THE AIR

(Continued from page 30)

Miss Morgana opened her singing with the Rigoletto aria and followed with a well selected group of songs which served to show her interpretive versatility and the richness of her middle register. Miss Chainy drew upon the works of Wieniawski, Albeniz, Scott and Burleigh, giving a good account of herself from the standpoint of technical equipment and also having a tone of richness.

FACTS OF INTEREST

Orrin Dunlap, radio editor of the Times, has just published a new book which takes in the story of radio from its inception to date, entitled *The Story of Radio*.

Major Bowes presented on his Sunday program E. E. Spafford, Commander-in-Chief of the American Legion.

WGBS will celebrate its third anniversary on October 24. WMCA will be the key station of a new chain merging its apparatus with WLWL and WPCB taking over the old WMCA plant at Hoboken.

The radio audition of registrants from Greater New York on October 13 was won by Elsie Wieber, soprano, and William M. Hain, tenor. These singers will later contest winners from other states.

MARGHERITA TIRINDELLI.

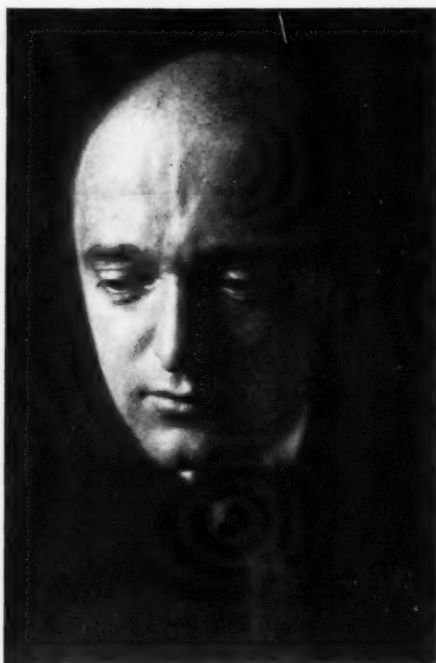
Erich Kleiber, Director of Berlin Staatsoper, Conducts in Buenos Aires

Erich Kleiber, general music director of the Staatsoper in Berlin, opened his second season of symphony concerts at the Colon Theater in Buenos Aires on August 23. The program contained the Freischuetz overture, Haydn's Fifth

Symphony, two choral preludes by Bach instrumentated by Schoenberg and Richard Strauss' Don Quixote.

Strauss' difficult tone poem, which received its first performance in South America, was the piece de resistance, the press commenting that only a leader of the caliber of Kleiber could have made possible the production of such a work in the Southern Hemisphere.

La Nacion extolled his great qualities as interpreter, in which an intense life, an emotional dignity and a minute



ERICH KLEIBER

prolixity predominate. La Prensa ascribed to him vigor, comprehension and musicality. The Buenos Aires Herald remarked that the success of the first concert promised well for the forthcoming season, which will be the most important ever given at the Municipal Opera House. G.

Giorgio Polacco and Edith Mason Entertain at Conductor's Beautiful Summer Home

Among the many pleasant experiences enjoyed by Mr. and Mrs. William Thorner during their recent trip abroad was a party at the villa of Giorgio Polacco, conductor of the Chicago Civic Opera Company, in the vicinity of Verona, Italy. The summer home of the orchestral maestro is described by the Thorners as palatial—probably one of the finest in Italy. The accompanying picture gives but a very inadequate idea of the size and beauty of the grounds surrounding the house.

Mrs. Thorner, who herself is known as a hostess par excellence, was much impressed by the hospitality that was extended to the twenty-five or more guests who arrived unexpectedly at the villa. Edith Mason, who jumped into



MUSICAL NOTABLES AT THE SUMMER HOME OF GIORGIO POLACCO.

The above group was snapped by Mrs. William Thorner during a European trip from which she and her husband, William Thorner, recently returned. The scene is the garden of the summer home of Giorgio Polacco, conductor, near Verona, Italy. From left to right, the picture shows: William Thorner, Polacco, Rosa Raisa, Giacomo Rimini, Edith Mason, and the mayor and mayoress of the town.

the breach to act as maitresse d'hotel, demonstrated that her talents are not restricted to the vocal art. Under her direction domestic machinery was set in motion with a promptness and efficiency that soon put at the disposal of the company a sumptuous dinner and an unbroken round of amusements which made the day one to be long remembered by those present.

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D'Albert, Eug.
Danziger, Laura
Debussy, Cl.
Dohnanyi, E. v.
Elwyn, Myrtle
Gablowlitch, Ossip
Gass, Rudolf
Gershin, George
Glasunov, A.
Grieg, Edvard
Hofmann, Josef
Humperdinck, Prof. Engelbert
Lamond, Frederic
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Ney, Ely
Novacek, Gulomar
Pachmann, Vladimir De
Paderewski, I. J.
Pugno, Prof. Raoul
Ravel, Maurice
Reisenauer, Prof. Alfred
Saint-Saens, C.
Samarov, Olga
Scharwenka, Prof. X.
Schelling, Ernest
Schlitzer, Germaine
Scriabine, A.
Silvinski, J.
Spross, Charles Gilbert
Strauss, Dr. Richard

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Mary Garden,



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